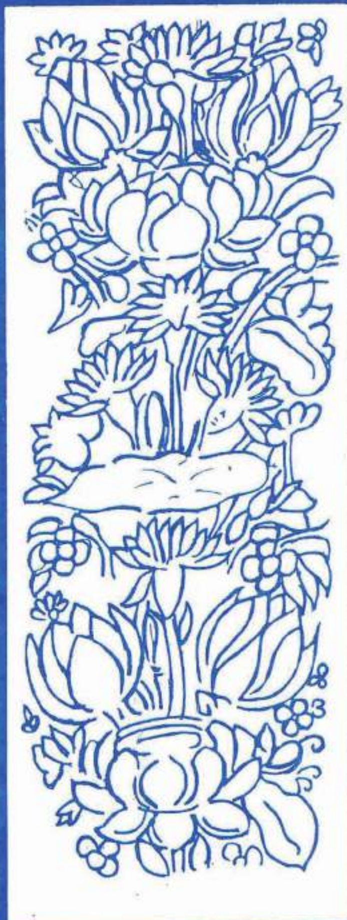
The Bhaktirasāmṛtasindhu of Rūpa Gosvāmin



Indira Gandhi National Centre for the Arts

Bhakti or devotional love is the way of directly encountering the *rasa* in human experience. The aesthetic experience of *rasa* which is available to human beings was somehow not fully manifested and established from the 'intellectual' point of view. A glimpse of the *rasa* accomplished is available in the encounter of Uddhava and Gopis. Humans by nature are rational and logical beings. They prefer logical conclusions which have universal applicability. To logically establish the path of *rasa* was the endeavour of the seekers and thinkers of Vrindavan, which emerged as the 16th century intellectual, cultural and spiritual centre of the Vraja region. Śrī Rūpa Gosvāmin, a direct disciple of Śrī Caitanya, was a shining member of the team of six Gosvāmins. For him the emotionally experienced *bhakti-prema-rasa* is equally knowable and communicable. The human consciousness could reach the ocean of *rasa* through Śrī Rūpa Gosvāmin's unique work, *Śrī Bhaktirasāmṛtasindhu*. If there is an experience, it can be expressed and for an expression to be meaningful it has to be guided by a 'grammar' or a *śāstra*. The famous trilogy of *Bhaktirasāmṛtasindhu*, *Ujjvalanīlamaṇi* and *Nāṭakacandrika* of Śrī Rūpa Gosvāmin provided for the first time a total *śāstra* of *bhaktirasa*.

It is felt that the *Bhaktirasāmṛtasindhu* be made available to the English-knowing world as well. Dr. David Haberman has fulfilled this need by undertaking the stupendous task of translating this definitive text on *bhaktirasa* into English. The present edition includes the original Sanskrit in Devanāgarī, Dr. Haberman's translation and exegetical notes explaining all the intricate points of the text. An exhaustive table of contents and elaborate introduction, glossary and bibliography have greatly enhanced the value of the edition.

In the *Bhaktirasāmṛtasindhu*, the *bhaktirasa* is totally uncovered and consecrated in its own right. The human intellect drank to its hearts content this pure, unadulterated *rasa* through this text. This comprehension gets manifested in the rich poetic, musical, dramatic, ritualistic and architectural traditions of the 16th century Vraja. IGNCA has covered some of these manifestations in the following Vraja Nathadwara Prakalpa studies : *Evening Blossoms—The Temple Tradition of Sanjhi in Vṛndāvana* (1996); *Govindadeva —A Dialogue in Stone* (1996); *In Favour of Govindadevji —Historical documents relating to a deity of Vṛndāvana and Eastern Rajasthan* (1999).

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Dr. Haberman is currently on the faculty of College of Arts and Sciences, Department of Religious Studies, Indiana University. His translation of the *Bhaktirasāmṛtasindhu* not only shows his academic capability but also speaks his being soaken in the *rasa paramparā*. Not only his two decade long physical journeys in the forests of Vraja-Vṛndāvana but also several of his well acclaimed published works on the cultural spiritual traditions of Vraja bear testimony to that.

The Bhaktirasāmṛtasindhu

Braja-Nathadvara-Prakalpa

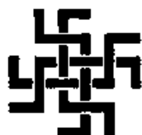
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The Bhaktirasāmṛtasindhu of Rūpa Gosvāmin

TRANSLATED
WITH
INTRODUCTION AND NOTES
BY

DAVID L. HABERMAN



INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS
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For the Gosvāmins of Vṛndāvana,
past and present;
especially Rūpa and Śrīvatsa,
who have taught me much.

PREFACE

That translation is an art and not a science is never more evident than when a translator faces the choice of the audience for whom he will translate. I have chosen to present this text in English in a style intended for general academic audiences, not primarily for philologists. I assume that Sanskritists can read the text in its original language, and that most of my readers have little or no knowledge of Sanskrit. Therefore, although I have tried to make this translation as literal as possible, I have also aimed to make it accessible to the nonspecialist; many of the notes were written particularly with this in mind. Consequently, I have endeavored to translate every term into English. For example, although the Sanskrit term *bhakti* is not necessarily well translated as "devotion," I have elected to do so in order to make the term available in a form commonly found in English translations. In this spirit, I have also sometimes added introductory phrases in square brackets (e.g., [The words of Yaśodā:]) where I have deemed them necessary for clear understanding. A brief glossary is included at the end of this book to assist in understanding technical terms. Moreover, although the *Bhaktirasāmṛtasindhu* is written in verse that is often beautifully poetic, I have chosen to translate the entire text into prose for the sake of clarity.

This work was produced in response to an invitation by the Indira Gandhi National Centre for the Arts, specifically for the Vraja Nāthadvārā Prakalpa series. A decision was made to publish a Devanāgarī edition and English translation of the version of the *Bhaktirasāmṛtasindhu* edited by Purīdāsa Mahāśaya and published in Vṛndāvana in 1946 in the Bengali script. This version was based on four published manuscripts. I have found very little disparity between the various published editions and the unpublished manuscripts of the *Bhaktirasāmṛtasindhu* housed in the Vṛndāvana Research Institute. I have also made productive use of the edition published by Haridāsa Dāsa (Navadvīpa: Haribola Kuṭhīra, 1945), which includes the commentaries of Jīva Gosvāmin, Viśvanātha Cakravartin, and Mukundadāsa Gosvāmin, as well as a Bengali translation of the text by Haridāsa himself, and the edition published by Śyāmadāsa Hakīma (Vṛndāvana: Harināma Press, 1981), which includes the commentaries of Jīva Gosvāmin and Viśvanātha Cakravartin, as well as a Hindi translation of the text by Śyāmadāsa himself. I found the Sanskrit commentaries as well as these Bengali and Hindi translations to be extremely useful throughout my own labors to produce a faithful translation of this text.

I had the great fortune of being able to translate most of the *Bhaktirasāmṛtasindhu* while living in the Rādhāramaṇa temple compound in Vṛndāvana. I have many fond memories of sitting at my desk after being woken by the temple bells of the first service before sunrise, and working on this project before a window that overlooked Nidhivana, as the pink light of the rising sun began to illuminate its alluring gardens. I would be pleased if some of the flavor of these scenes has found its way into this translation.

Vrindavan, Uttar Pradesh — D. L. H.
Bloomington, Indiana
July 1998

PROJECT DIRECTOR'S NOTE

Vraja Nathadwara Prakalpa a project undertaken by Sri Caitanya Prema Samsthana and Indira Gandhi National Centre for the Arts is dedicated to the study of the great cultural heritage of Vraja, a centre of Indian culture. We envisage the study of Vraja as an integrated unit which should consider the geographic and environmental parameters of the area, its social and economic history, as well as the artistic, ritualistic and devotional dimensions, in order to elucidate what it may be that provides the parameters of this centre. These dimensions give a body to the centre, yet at the same time, it needs a system of ideas to work as its driving spirit.

The Indian tradition is the worshipper of the absolute as *sat, cit* and *ānanda* or the *satya, śiva, sundara*. The cognitive awareness (*jñāna*), the volitional enterprise (*karma*) and the aesthetic experience (*ānanda*). Although absolute and non-dual in its own nature, the ultimate experience manifests differently due to variety in the nature of seekers. The Indian mind had understood the human nature through the categories of cognitive, conative and emotive—and predominance of one of these traits characterizes the person. The predominantly cognitive seekers travel on the path of *jñāna*. The more active conative beings follow *karma* and the emotive seekers take the route of *bhakti*. Despite the destination is common—the undifferentiated experience of ultimate; the same non-dual reality appears as absolute *sat*, absolute *cit* and absolute *ānanda*, respectively. This *sādhanā* or the journey is the process of uncovering the real from the unreal, via negativea; which tells us that knowledge is not not-knowledge (*ajñāna*), consciousness is not inert (*jaḍa*) and *ānanda* is not suffering (*duḥkha*).

The evaluation of the experience of the Absolute Knowledge, the Absolute Will and the Absolute feeling seems not possible. Logically speaking the cognitive process focusses upon the objective dimension of human experience. The experience of the Absolute Will is where the subject totally eclipses the object in the last analysis. But in the feeling mode a relational experience of subject with the object is a prerequisite, which exists even in the last analysis. Therefore, the path of feeling or *bhakti* includes object (knowledge) and subject (will) and transcends them both in its relational category.

Bhakti or devotional love is the way of directly encountering the *rasa* is the human experience. The aesthetic experience of *rasa* which is beginninglessly and constantly available to us was somehow not fully manifest and established from the "intellectual" point of view. Whether it is the hymns of the Vedas or the deliberations of the Upanisads, whether it is the poetic tradition of Kālidāsa or the Puranic tradition of Vedavyāsa, the *prema, bhakti* and *rasa* never stopped flowing; however, intellectually unaccomplished it remained. A glimpse of the *rasa* accomplishment is available in the encounter between Uddhava and Gopīs. After that encounter the wisdom of knowledge wanted to be a domicile of Vraja, the realm of *prema rasa*.

Humans, by nature, are rational and logical beings. They prefer logical conclusions which have universal applicability. To logically establish and communicate the path of *rasa* was the endeavour of the seekers and thinkers of Vrindavan which emerged as the distinguished 16th century intellectual, cultural, spiritual centre of the Vraja region. Śrī Rūpa Gosvāmin was a shining member of the Vrindavan Gosvāmin's club. For him the emotionally experienced *bhakti-prema-rasa* is equally knowable and communicable. The human *rasa* consciousness

could reach the ocean of *rasa* through Śrī Rūpa Gosvāmin's unique work, *Śrī Bhaktirasāmṛtasindhu.*

The aesthetic experience of *rasa* is not only the *summum bonum* but also the human *raison d'etre.* If there is an experience it can be expressed and for an expression to be meaningful it had to be guided by a "grammar" or a *śāstra.* The communication and application of the sastric tradition enriches the artistic creativity in media which in turn enriches the sastric process. The famous trilogy of *Bhaktirasāmṛtasindhu, Ujjvalanīlamaṇi* and *Nāṭakacandrikā* of Śrī Rūpa Gosvāmin provided for the first time a total *śāstra* of *bhakti-rasa.* In the *Bhaktirasāmṛtasindhu,* the *bhakti-rasa* is totally uncovered and consecrated in its own right. The human intellect drank to its hearts content this pure, unadulterated *rasa* through this text. This comprehension gets manifested in the rich poetic, musical, dramatic, ritualistic and architectural traditions of the 16th century Vraja. We have covered some of these manifestations in the following Vraja Nathadwara Prakalpa studies: *Evening Blossoms—The temple tradition of Sanjhi in Vṛndāvana* (1996); *Govindadeva—A Dialogue in Stone* (1996); *In Favour of Govindadevji—Historical documents relating to a deity of Vṛndāvan and Eastern Rajasthan* (1999).

The Prakalpa is aware of a peculiar transitory moment in our scholastic history where the interpreters of the *śāstras* in Sanskrit are getting fewer by the day. Hence, it is imperative that this wisdom is made available to the future generations through translations in Indian languages and possibly also in English.

In the Vraja Nathadwara Prakalpa it is a major commitment to make available this wisdom of *rasa* tradition, the tradition of *Śrimad Bhāgavata* and the *Nāṭyaśāstra* of Bharat culminating to the text of *Bhaktirasāmṛtasindhu* by Śri Rūpa Gosvamin. The late Dr. Premlata Sharma, an esteemed scholar of *rasa-śāstra,* undertook the responsibility of translating this famous *rasa* trilogy into Hindi. Fortunately before departing from this world Dr. Premlata Sharma had finished her work and it is being put together for press by her able successor, Dr. Urmila Sharma. Her Hindi translation of the *Bhaktirasāmṛtasindhu* is being published as VNP Series No.3, the first volume of which was given a very appreciative scholarly reception. Her second and third volume of *Bhaktirasāmṛtasindhu* are in press.

It was also felt that these works of Śrī Rūpa Gosvāmin be made available to the non-Hindi speaking world as well. We are grateful to Dr. David Haberman for fulfilling this need by undertaking the stupendous task of translating this definitive text on *bhakti-rasa* in to English. Any translation necessarily brings in the element of interpretation. In the realm of scholarship where interpretation is involved, differences of viewpoint will be natural and are even welcome. Hence, we have decided to include the original Sanskrit text in Devanagari for the discerning scholarly community. An exhaustive table of contents will also serve as an index to the volume. An exhaustive introduction on the author, text and methodology together with the endnotes, glossary and the bibliography will be found as useful tools.

We are pleased to present the English translation of the *Bhaktirasāmṛtasindhu* by Dr. David Haberman. This translation not only shows his academic capability but also brings out his being soaked in the *rasa paramparā.* Not his two decade long physical journeys in the forests of Vraja-Vrindavan but several of his well acclaimed published works on the cultural-spiritual traditions of Vraja bear witness to that.

Vasanta Pañcamī, 2056 SHRIVATSA GOSWAMI

ACKNOWLEDGEMENTS

Upon completing this project, I find myself standing on the edge of an ocean of gratitude, thinking about all the people who helped contribute to the translation of this text. Long ago while riding a bus together in the Himalayan Mountains a fellow student named Bob Evans encouraged me to translate the *Bhaktirasāmṛtasindhu*, arguing that translations outlive secondary studies, which are marked by the academic fashions of their time. I hope that he is right, and that this book will serve a lasting audience stretching far into the future. I first began reading the *Bhaktirasāmṛtasindhu* in the spring of 1981 under the careful guidance of Edwin Gerow, then Professor of Sanskrit at the University of Chicago. Soon after I traveled to Vṛndāvana and spent many delightful evenings reading sections of this text with Acyuta Lal Bhaṭṭa, lecturer at the Champa Agrawal Inter College in Mathurā. I began serious translation work in India in 1992 with the much appreciated support of a Fulbright-CIES Research Scholar Award. O. P. Bhardwaj of the New Delhi office provided inestimable assistance to me and my family during our year of Fulbright support. While in India I received valuable suggestions and advice from Prem Lata Sharma, Professor of Musicology at Banaras Hindu University, and Vidya Niwas Misra, Vice Chancellor of Sampurnananda Sanskrit University in Banaras. I want to acknowledge a very special gratitude to Ram Karan Sharma, president of the World Sanskrit Congress, who gave generously his time, wisdom, and humor in helping me with difficult passages of the *Bhaktirasāmṛtasindhu* at his home in New Delhi, particularly with those he aptly called the "punfully painful verses." Ms. Sharma fed me well while Dr. Sharma checked over the translations I brought to him. Wendy Doniger, Mircea Eliade Professor of History of Religions at the University of Chicago, has encouraged me with her own creative scholarly life, in which she has produced both interpretive works and translations. I want to give particular thanks to four colleagues who read early drafts of my translations and provided highly beneficial editorial comments and suggestions: Margaret Case, former Asian Studies Editor of Princeton University Press, Jan Nattier of Indiana University, Martha Selby of the University of Texas, and Frederick Smith of the University of Iowa. I want to acknowledge the deep insight into the joys and sorrows of that emotion known as *vātsalya* that Anjuli and Nathan gave to me while working on this translation. For many years now Shrivatsa Goswami has encouraged and supported my study of the religious culture of Vraja Vaiṣṇavism. This volume is dedicated to him and the other Gosvāmins of Vṛndāvana. A hearty thanks to all!

The Sanskrit Devanāgarī text that appears in this book was typeset by Shri Ramashis of Neographics, New Delhi.

NOTE ON TRANSLITERATION

Diacritic marks have been employed in this translation to guide pronunciation. The long vowels, *ā*, *ī*, and *ū* are marked with a length mark (-) and are pronounced similar to the corresponding vowels in the English words f*a*ther, m*ee*t, and p*oo*l. The vowels *e* and *o* are always long and pronounced like the vowels in pr*ey* and m*ow*. The diphthongs *ai* and *au* are pronounced approximately like the vowel sounds in the words m*a*ss and c*au*ght. The short vowels *a*, *i*, and *u* are pronounced similar to the vowel sounds in the words b*u*t, s*i*t, and p*u*ll. Vocalic *ṛ* is also short and is pronounced like the *ri* in "ring."

Consonants are usually pronounced as in English, with the following qualifications: The *c* is pronounced as the *ch* in "church," the *j* as the *j* in "jungle," while *ś* and *ṣ* are both pronounced like the English *sh*. The aspirated consonants should be pronounced distinctly; for example, *gh* as in "do*gh*ouse," *th* as in "boa*th*ouse," and *bh* as in "clu*bh*ouse." Cerebral consonants are marked with a dot under the consonant (e.g., *ṭ* and *ṇ*) and are pronounced with the tip of the tongue retroflexed to strike the roof of the mouth. The *ṅ* is pronounced like the *n* in "jungle" and the *ñ* is pronounced like the French palatalized *n* (written *gn*). The anusvāra (*ṃ*) represents either nasalization or a nasal consonant determined by the following consonant, and the visarga (*ḥ*) is a light voiceless aspirate.

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NORTHERN QUADRANT

Explanation of the Secondary Devotional Rasas

* * *

INTRODUCTION

The Yoga of Divine Emotions

"All glory to the one whose form is the essence of all divine emotions!" So begins the *Bhaktirasāmṛtasindhu* of Rūpa Gosvāmin. There is a common saying that emotions are the spice of life. Yet much of the religious literature of the world is deeply dubious of the value of emotions, suspicious of whether emotions are to be trusted at all in ultimate spiritual pursuits. This is certainly true of many of the ascetic teachings of India, wherein emotions are to be renounced as problematic forms of conditioned ignorance that lock one into personal and therefore illusory experience. For example, the great systematizer of classical yoga, Patañjali, defined yoga as the suppression of mental or emotional activity.[1] Here emotional agitation is considered to be an enemy threatening the achievement of the ultimate religious goal, defined as utter tranquillity. With this in mind, past scholars have often characterized the whole of the religious traditions of Hindu India as involving disciplined spiritual paths that aim to suppress the emotions. This view is limited, however, for besides the emotion-negating philosophies we find in India traditions that, while agreeing that emotions are problematic if left in their ordinary state, go on to maintain that under the right conditions they have the ability to be supremely useful in the spiritual life. Members of these traditions would argue that the emotions are far too powerful and potentially effective to be given up. Within the *Bhaktirasāmṛtasindhu* of Rūpa Gosvāmin we encounter a religious strategy entirely different from that of ascetic denial. Here emotions are recognized as being extremely valuable; they potentially comprise the glue that binds one in a loving relationship to God. Moreover, we will see the claim being made in the *Bhaktirasāmṛtasindhu* that the core of all true emotions — love of God — is itself a manifestation of divinity. Accordingly, far from being eschewed, emotions are to be directed toward Kṛṣṇa and cultivated as an effective means of establishing a relationship with ultimate reality conceived as the supreme lover. Such a claim would, of course, involve a very sophisticated analysis and careful disciplining of the emotions. The result would be a yoga of divine emotions, the subject of this book.

The *Bhaktirasāmṛtasindhu*, translated within this text as "The Ocean of the Essence of Devotional Rasa," consists of a detailed and systematic study of human emotions, conducted in terms of the classical aesthetic theory of India, wherein the

true object of emotions is God. This brings us to the deeply religious world of Gauḍīya Vaiṣṇavism as envisioned by Rūpa Gosvāmin, wherein the primary aim is an experience of Rasa,[2] a term rich in meaning, but understood briefly as the culminating result of relishing a divine emotion. The *Bhaktirasāmṛtasindhu* gave definitive form to a religio-aesthetic theory that has shaped many of the cultural productions of northern India from the sixteenth century on, and gave voice to a way of thinking about the religious life that has had a lasting influence into the present day.

The title *Bhakti-rasāmṛta-sindhu* can be divided into three conceptual categories: *bhakti* — devotionalism, *rasāmṛta* — the essence of Rasa, and *sindhu* — the "ocean" that is this text. I will proceed to introduce the text by following this threefold division, discussing each of these categories in turn. I will first examine the particular kind of religion that is represented by this text. This will take us into the life and times of Rūpa Gosvāmin and the fascinating cultural world of Vraja Vaiṣṇavism. Next, I will examine the historical context of Indian rasa-theory, so important to an understanding of the contributions made by this text. Last, I will examine the structure and content of the text itself.

Bhakti: A New Kind of Religion Appears in Vraja

Although Kṛṣṇa devotionalism has had a long history in India, the kind of religion represented in the *Bhaktirasāmṛtasindhu* has many new elements that arise in a unique historical moment. In many ways, the religion presented here is a full flowering of what Friedhelm Hardy calls "emotional Kṛṣṇa bhakti."[3] This form of religion focuses exclusively on Kṛṣṇa as the supreme reality, and therefore might be distinguished from Vaiṣṇavism, if this latter term is used to indicate that Kṛṣṇa is an *avatāra* of Viṣṇu. This new form of religion is very much associated with the *Bhāgavata Purāṇa*, which introduces passionate emotionalism into the world of intellectual Kṛṣṇa bhakti, represented in such texts as the *Viṣṇu Purāṇa*. Hardy contends that the *Bhāgavata Purāṇa* is the means by which the emotional religion of the southern Ālvārs became united with northern Vedānta philosophy and spread through the authority of a Sanskrit *purāṇa* to influence the developments of emotional Kṛṣṇa bhakti throughout India. The religion presented in the *Bhaktirasāmṛtasindhu*, then, is one that represents Kṛṣṇa as the supreme reality and as the focus for a passionate form of devotionalism. At least since the time of Śrīdhara's commentary on the *Bhāgavata Purāṇa* in the thirteenth century, this text began to be understood as a presentation of the religious life as a relishing the Rasa of an emotional relationship with the Lord. What began in earlier ages in seminal

form, reached full culmination in the *Bhaktirasāmṛtasindhu*. This text was composed at a time when emotional Kṛṣṇa bhakti as expressed in the tenth canto of the *Bhāgavata Purāṇa* became the very center of far-reaching cultural activities in the north-central region that came to be known as Vraja, or sometimes simply Vṛndāvana (or Mathurā). The *Bhāgavata Māhātmya,* a later preface proclaiming the glory of the *Bhāgavata Purāṇa*, gives its own account of the historical development of emotional Kṛṣṇa bhakti (1.1.48-50). According to this text, bhakti was born in the south (Draviḍa), achieved maturity in Karṇāṭaka, and grew old in parts of Mahārāṣṭra and Gujarāt. It was then mutilated by heretics and became weakened, but finally reaching Vṛndāvana, it was revived and took on a new beautiful and youthful form. However one evaluates the historical value of this narrative, it is clear that emotional Kṛṣṇa bhakti had a complex history that most likely began in southern India and went on to assume a significant form in the Vṛndāvana area in the early sixteenth century. To better understand what was going on at this time, it will be necessary to examine briefly the life and times of Rūpa Gosvāmin.

Rūpa Gosvāmin and His Times

Little is known for certain about the early years of Rūpa Gosvāmin's life.[4] It seems almost certain, however, that he was born sometime between 1470 and 1490, the earlier date being more plausible.[5] Rūpa belonged to a branch of a family of Karṇāṭaka *brāhmaṇa*s who were forced to leave the South because of conflicts over land within the family. The branch of the family that left Karṇāṭaka eventually ended up in north-east India, in the region that is now Bengal. Rūpa was one of three sons; the eldest was Sanātana, acknowledged in many of Rūpa's writings as his guru, and the youngest was Anupama, the father of Jīva Gosvāmin.[6] Sanātana, Rūpa, and Jīva were to form the hub of what became a circle of prolific Gauḍīya theologians located in Vṛndāvana. Rūpa and his elder brother Sanātana received a classical Sanskrit education, most likely from Navya Nyāya logicians based in the Bengali cultural center of Navadvīpa. It is also recorded that the two brothers continued to have interaction with other Karṇāṭaka *brāhmaṇa*s who had settled in north-east India.[7]

As young men Sanātana and Rūpa took up residence at Rāmakeli near the capital city of Gauḍa, the seat of Muslim power represented by the Nawāb Husain Shāh. Since the two were widely known for their learned abilities they were recommended to the Shāh as promising assistants.[8] Sanātana and Rūpa came to be employed and known respectively in the Muslim court as Sākar Mallik and Dabīr

Khās. The first of these names seems to have been the title for a high minister, and the second the title for a private secretary. Although they considered themselves to be impure because of their contact with the foreign Muslims,[9] Sanātana and Rūpa maintained contact and involvement with the Vaiṣṇavas of Navadvīpa and invited a colony of Karṇāṭaka *brāhmaṇas* to settle near Rāmakeli. The plays and poems Rūpa composed prior to meeting Caitanya, the great Bengali saint who was the inspirational source of the movement that came to be known as Gauḍīya Vaiṣṇavism, attest to the fact that he was deeply interested in Kṛṣṇa stories and theology before he met this saint.

Despite the fact that the two brothers held high positions in the Muslim court, they were apparently unhappy with their situation and invited Caitanya to Rāmakeli in 1514 while the saint was attempting a journey to Vṛndāvana.[10] This meeting transformed their lives, for after it they were determined to leave the service of the Nawāb and dedicate their lives to Vaiṣṇava scholarship. Rūpa left Rāmakeli secretly with his younger brother Anupama and joined Caitanya in Allahabad during the latter's return from Vṛndāvana. Here Caitanya instructed Rūpa in Kṛṣṇa devotionalism for a period of ten days.[11] Rūpa wanted to accompany Caitanya to Vārāṇasī, but recognizing him to be a very talented and learned man, Caitanya sent him instead to Vṛndāvana to restore its sacred sites and to write treatises to establish the theological foundation of Kṛṣṇa devotionalism. Sanātana was detained by the Nawāb of Gauḍa for a short time, but managed to escape and join Caitanya in Vārāṇasī. He stayed with Caitanya there for a period of two months and received instruction from the saint. Both brothers separately visited Caitanya later at his residence in Puri for a period of ten months (the youngest brother Anupama died accompanying Rūpa) and received further instruction from him. After these final meetings Rūpa returned to Vṛndāvana in 1516 and Sanātana in 1517 to settle there permanently and carry out the work Caitanya had assigned them. Each of the brothers established a temple image of Kṛṣṇa in Vṛndāvana; Sanātana established the worship of an image of Kṛṣṇa named Madanamohana, and Rūpa established the worship of Govindadeva. The exact dates of their deaths is unknown, but it is likely that Sanātana died sometime around 1555, and Rūpa around 1557.[12] After his death the tradition of Gauḍīya Vaiṣṇavism which he helped to found increasingly viewed Rūpa as a saint and an exemplar of the type of devotional practice he established.[13]

Rūpa was a skilled and prolific writer in Sanskrit. Gauḍīya sources record between thirteen and seventeen works authored by him, including dramas based on the activities of Kṛṣṇa, dramaturgical treatises, and collections of devotional

poetry. His most important works by far, however, are the *Bhaktirasāmṛtasindhu* and its sequel, the *Ujjvalanīlamaṇi*. These two Sanskrit texts became very influential among learned groups of scholars in northern India, and much of their content found its way into Kṛṣṇadāsa Kavirāja's immensely popular Bengali text, the *Caitanya Caritāmṛta*, thus insuring a wide-ranging audience for the text among Gauḍīya Vaiṣṇavas living in Bengal.

Rūpa completed the *Bhaktirasāmṛtasindhu* in the vicinity of Vṛndāvana in the year 1541. At this time Vṛndāvana was emerging as one of the major centers of a cultural efflorescence that was beginning to take place in Vraja during the first half of the sixteenth century. This century opened during Sikandar Lodi's reign of the Delhi Sultanate. Although Sikandar Lodi is often pictured as a persecutor of Hindus, it was during his rule that a Hindu renaissance began to take place in Vraja, an area located between the imperial cities of Delhi and Agra. Alan Entwistle remarks: "Ironically, it was during the reign of Sikandar Lodi, a staunch oppressor of Hinduism, that propagators of the emotional variety of devotion to Krishna came in search of the sacred places of Vraj."[14] Many histories of Vraja portray Sikandar Lodi as a destroyer of Hindu temples, but sources for this portrayal come from the Mughal period, and the Mughals had much at stake in representing the Lodis as unjust rulers. We will most likely never know what kind of ruler Sikandar really was, but the fact that it was during his reign that the new Hindu renaissance began must cause us to wonder whether something more complex was going on at this time. "In spite of Sikandar's reputation for bigotry," writes S. M. Ikram, "it seems fair to surmise that in the cultural sphere his period was one of active mutual interest among Hindus and Muslims for each other's learning, thus conducing to a reapproachment."[15] The picture that emerges from these times is certainly one of a fluid society with increasingly improved networks of transportation and communication extending throughout the subcontinent. In a climate of competing bids for power among the Muslim rulers, Hindu kings became potential allies.

In the year 1525 a Turk by the name of Babar, who claimed to be a descendent of Genghis Khan and had ruled over Afghanistan from Kabul for over two decades, rode over the Khyber Pass and invaded India. Within a year he had defeated Ibrahim Lodi, the son of Sikandar and current ruler of Delhi, and established himself as the first Mughal emperor. Babar was succeeded by his son Humayun in 1530, but the latter was soon driven from power by Sher Shah, an Afghani who had risen to power in southern Bihar. Sher Shah further stabilized the region between Delhi and Agra, and built a new protected road through this area to better connect the imperial cities. Humayun regained control of Delhi in 1555, but was

succeeded by his eldest son Akbar after falling to his death in 1556. As the Afghanis and their new challengers the Mughals became embroiled in a struggle for power, political alliances were sought with the Hindu kings of Rajasthan. Akbar in particular forged strong relations with Hindu kings and employed high-ranking Hindu officers in his court as a way to achieve political stability. The result was an environment increasingly conducive to Hindu cultural developments in the heart of the Muslim empire.

Important religious leaders began pouring into the Vraja region in the early sixteenth century from all parts of India. Caitanya had sent a learned man named Lokanātha from Navadvīpa, Bengal to Vṛndāvana to restore its sites perhaps as early as 1509.[16] He himself visited the Vraja area sometime around 1514. Rūpa and Sanātana were to arrive a couple of years later, and were soon joined by their nephew Jīva Gosvāmin, who was to produce both original works as well as important commentaries on the works of his uncle Rūpa. Three more important figures associated with the Gauḍīya Vaiṣṇava circles of Vṛndāvana soon followed to participate in the restoration of the sacred sites of Vraja and the production of new theological literature for the developing movement. Gopāla Bhaṭṭa Gosvāmin arrived from the famous Śrīraṅgam temple of the southern area of Tamilnadu; Raghunāthadāsa Gosvāmī arrived from Bengal following the death of Caitanya in 1530; and Raghunātha Bhaṭṭa Gosvāmin left Vārāṇasī to join this group, which became known as the "Six Gosvāmīs of Vṛndāvana."[17] They were soon joined by Nārāyaṇa Bhaṭṭa, a figure from the southern cultural capital of Madhurai,[18] who perhaps more than anyone else was responsible for establishing the shrine sites of Vraja associated with the stories of Kṛṣṇa.[19] An important later figure within the Gauḍīya Vaiṣṇava circles of Vraja of the seventeenth century was Viśvanātha Cakravartin.[20] Viśvanātha wrote original texts, but is perhaps better remembered for his important commentaries on the works of Rūpa Gosvāmin.

Other groups besides the Gauḍīyas were also actively involved in developing the region of Vraja as a new center of Kṛṣṇa worship; all of these seemed to have worked in an atmosphere of mutual influence. Vallabhācārya, a Tailang *brāhmaṇa* whose family came from what is now Andhra Pradesh, arrived in Vraja in the early years of the sixteenth century, and there began what was to become the Puṣṭi Mārga, one of the most popular of the Vaiṣṇava lineages (*sampradāya*) centered in Vraja. Rūpa Gosvāmin refers to Vallabha's teachings directly in the *Bhaktirasāmṛtasindhu.*[21] A local Vraja saint by the name of Hita Harivaṃśa established the Rādhāvallabha temple in Vṛndāvana in the year 1534, and composed passionate poems about the love affair of Rādhā and Kṛṣṇa that still inspire

members of a small but influential *sampradāya* known as the Rādhāvallabhīs. Another poet-saint who took up residence in Vṛndāvana at this time was Svāmī Haridāsa, who established the temple image of Kuñjabihārī or Banke Bihārī. Svāmī Haridāsa is said to have been the teacher of Tansen, the legendary musician of Akbar's court. Although the Vaiṣṇava saint Nimbark was most likely born in the thirteenth century, the *sampradāya* he founded also played an active role in the establishment of the new form of worship in Vraja that focused on the love affair of Rādhā and Kṛṣṇa. Another key figure involved in the establishment of the new form of worship in Vraja was Mādhavendra Pūrī. It is not clear whether Mādhavendra Pūrī came from Bengal or from southern India;[22] nonetheless all Vraja sources portray him as having a vital role in establishing the important Kṛṣṇa shrine on the top of Mount Govardhana.[23] The works of the creative leaders of the new religion centered in Vraja were then carried by others throughout northern India, thus insuring the lasting influence of the poetry, texts, and religious culture that were produced during the creative years of the early sixteenth century. For example, the works of Rūpa Gosvāmin were carried back to Bengal by such disciples as Narottama Dāsa Ṭhākura and Śrīnivāsa Ācārya, and were incorporated into the widely popular *Caitanya Caritamṛta* of Kṛṣṇadāsa Kavirāja, thereby creating a wide and long-lasting audience. The Vaiṣṇava culture that began in Vraja in the sixteenth century is still vitally alive, and Vṛndāvana continues to be a major center for temple and pilgrimage activities today.

The picture that emerges during the first half of the sixteenth century is an explosion of lively and imaginative activity initiated by various scholars, poets, and saints, and focused on Kṛṣṇa as the fully manifest form of ultimate reality in the guise of a passionate Vraja cowherd. Rūpa himself tells us that this form of religion is a matter of serving the Lord of the Senses with all of one's own senses (BRS 1.1.12). This was a time of creative interaction between the leaders of Vraja who inspired and influenced one another. One of the major cultural products to be produced in this period of creative fermentation was the *Bhaktirasāmṛtasindhu*, the only text of its kind to systematize the new religion of emotional Kṛṣṇa bhakti in terms of aesthetic theory. Although the influence of devotional aesthetics is apparent in the writings of other saint-scholars,[24] Rūpa was the sole writer to create a systematic formulation of a uniquely Vaiṣṇava aesthetic. Although other Vraja writers did not necessarily borrow from him directly, and there are some important differences between their theories, Rūpa was the only one among them to produce an extensive analysis of *bhakti* as Rasa and work this out in the details of Bharata's rasa theory. Because of this it offers a unique opportunity to gain access to a fascinating development in the religious culture of northern India.

The Essence of Rasa: A Brief Discussion of Rasa Theory

Rūpa's ideas about Rasa are better understood when viewed in the context of larger discussions of this concept. Reflections on the nature and experience of rasa have had a long and fascinating history in India. The term rasa originally meant "sap," "juice," or "essence," and by extension "flavor," "taste," and "enjoyment." It was used in the early Upaniṣads to mean "essence," and is often associated with "joy" (*ānanda*). The *Taittirīya Upaniṣad*, for example, claims: "Verily he (*ātman*) is rasa. One becomes joyful only after obtaining rasa. . . . That rasa alone causes joy."(2.7).[25] Although later aestheticians easily read their meaning back into these early Upaniṣadic texts, the concept of rasa inherited by Rūpa came out of the specific context of aesthetics, particularly out of reflections on the nature of dramatic experience. Within this context the term rasa is best translated as "dramatic sentiment," or "aesthetic enjoyment." To better understand this usage we must turn to the discussion of rasa found in the *Nāṭyaśāstra* of the legendary sage Bharata, the earliest of the dramatic texts.

The *Nāṭyaśāstra* is an elaborate and authoritative treatise on drama, and as such is the oldest text to mention rasa as a definable aesthetic principle. Although this text may contain portions that reach back into the second century B.C.E., it was most likely codified in its final form during the classical Gupta period around the fourth century C.E.[26] Edwin Gerow writes: "Taken as a whole, the sketch of *rasa* in the *Nāṭyaśāstra* suggests strongly that the *rasa* developed its first 'aesthetic' overtones in the context of the Sanskrit dramas of the classical period."[27] Rasa as an aesthetic principle, then, should first be understood as a distinctive feature of dramatic experience; that it was first formulated in the context of drama is a crucial factor in its definition. Consequently, any understanding of rasa theory must begin with an examination of its presentation in Bharata's *Nāṭyaśāstra*.

The West has generally followed Aristotle's notion that plot is the central organizing feature of drama. Bharata, however, articulated a theory wherein the evocation of rasa was to assume that position. The central challenge for the dramatist, therefore, was to determine how this "aesthetic enjoyment" could be evoked in the audience of a drama. Bharata's resulting project involved a detailed analysis of emotional experience to determine how various types of emotions could be reproduced on stage and evoked in the audience of a drama. This endeavor led him to a very sophisticated analysis of human emotions. Bharata began with the observation that the human being experiences a wide range of psychological states or emotions (*bhāvas*). He produced a list of forty-one possible emotions, but did not give all of them equal value.[28] Eight were marked as having a dominant or

durable (*sthāyin*) effect on the human personality. These he called the *sthāyi-bhāvas*, which I have translated as "Foundational Emotions." Dominance or durability, in this case, seems to mean that these emotional states are so engrossing, and affect the person feeling them so greatly, that for the time being that person is aware of nothing else.[29] The remainder of the emotions presumably lack this characteristic. The eight Foundational Emotions listed by Bharata are love (*rati*), humor (*hāsa*), sorrow (*śoka*), anger (*krodha*), effort (*utsāha*), fear (*bhaya*), disgust (*jugupsā*), and astonishment (*vismaya*). Although these Foundational Emotions may be experienced by anyone, Bharata's particular task was to determine how they could be raised to a "relishable" state and thereby experienced in the dramatic context.

His solution was seemingly simple: If an emotion arises in a certain environment and produces certain responses and gestures in a human being, cannot a representation of that environment and an imitation of those responses and gestures reproduce the emotion in the sensitive and cultured viewer? Acting on this assumption, Bharata analyzed the emotions of everyday life in great detail. This analysis revealed to him that emotions are manifested by three components: the environmental conditions or causes (*kāraṇa*), the external responses or effects (*kārya*), and accompanying supportive emotions (*sahakārin*). Bharata then proceeded to define the specific characteristics of each of the components for each of the eight Foundational Emotions so that they could be imitated on stage and thus reproduce the desired emotion. When the environmental conditions, the external responses, and the accompanying emotional states are not part of ordinary life, but are components of artistic expression, they are technically renamed the *vibhāvas*, the *anubhāvas*, and the *vyabhicāri-bhāvas* respectively.[30] The proper combination of these components, Bharata maintained, would allow an emotion to be reproduced and "relished" as rasa. This leads to the famous *rasa-sūtra* found in the sixth chapter of Bharata's text: "Rasa is produced (*niṣpattiḥ*) from the combination of the *vibhāva*, *anubhāva*, and *vyabhicāri-bhāva*."[31]

The *vibhāva* is generally explained as denoting that which makes the Foundational Emotion (*sthāyi-bhāva*) capable of being sensed. For this reason I have translated it as the "Excitant" in my translation. In this sense it is said to be the primary "cause" (*kāraṇa, nimitta*, or *hetu*) of the aesthetic experience.[32] Later writers recognize a twofold division of the Excitant: the *ālambana-vibhāva* (Substantial Excitant) and the *uddīpana-vibhāva* (Enhancing Excitant).[33] The Substantial Excitants consist of the actual characters of the play, and the Enhancing Excitants consist of the setting and props of the play, such as the garden, moon, clothing, and so forth.

Anubhāvas are said to be the vocal, physical, and mental gestures (*abhinaya*) by which the meaning is expressed and conveyed; they are the means by which the emotions are made to be felt.[34] For this reason I have translated the *anubhāvas* as "Indications." The *vyabhicāri-bhāvas* are temporary accompanying accessory emotions that foster, support, and give fresh impetus to the Foundational Emotion. I have translated these as "Transitory Emotions." Being thirty-three in number, they also account for the variety within a single Foundational Emotion, since each combines with the Foundational Emotion in its own unique way. Bharata introduces yet another category of emotions, the *sāttvika-bhāvas*, which are involuntary and uncontrollable physical responses produced from certain mental states.[35] These I have translated as "Responses." Since examples include perspiration, goose bumps, and trembling, many later writers have considered them to be a type of Indication.

When combined with the proper combination of Excitants, Indications, and Transitory Emotions in the controlled environment of the theatre, the eight Foundational Emotions are somehow raised in the sympathetic spectator to a relishable state of aesthetic enjoyment and become the eight rasas: amorous (*śṛṅgāra*), humorous (*hāsya*), compassionate (*karuṇa*), furious (*raudra*), heroic (*vīra*), dreadful (*bhayānaka*), abhorrent (*bībhatsa*), and wonderful (*adbhuta*). The terse nature of Bharata's *rasa-sūtra* left many issues unresolved and therefore generated much debate among later writers concerned with aesthetic experience. Particular questions that remained were: What is the exact nature of the rasa experience? How is it experienced? What is the relationship between the *sthāyi-bhāva* or Foundational Emotion and rasa? Who can experience rasa? And how many rasas are there? Writers relevant to the context of the *Bhaktirasāmṛtasindhu* were interested in an additional question: What is the relationship between the aesthetic experience and the religious experience?

According to many historians of the concept of rasa, the theory of Abhinavagupta, a tenth-century Kashmiri, was accepted as authoritative by later writers on the subject. S. K. De, for example, identifies Abhinava's position with the "orthodox" school of rasa.[36] Masson and Patwardhan assert: "There can be little doubt that Abhinava is the greatest name in Sanskrit literary criticism. For later writers on Sanskrit aesthetics there is no more important name than Abhinava."[37] In fact, many scholars would have us believe that all later rasa theorists agree with Abhinava and accept his position without question.[38] This assertion would lead one to believe that Rūpa Gosvāmin's rasa theory would follow in close agreement with that of Abhinava. Assuming that Abhinava's rasa theory dominated Indian

aesthetics, Masson and Patwardhan write: "It seems to us that the whole of the Bengal Vaiṣṇava school of poetics (and not only poetics, but philosophy as well) was heavily influenced by the teachings of Abhinavagupta and the tradition he follows, though nobody writing on the Bengal school has noticed this fact or tried to follow its lead. It is true that the Gosvāmīs do not quote Abhinava directly, but we think his influence is quite clear."[39] This assumption, however, obscures the fact that many aestheticians disagreed with Abhinava on a number of important issues. A close examination of other writers — particularly those who most likely had a strong influence on Rūpa — will reveal great differences with respect to Abhinava's theory. Indeed, the claim certainly can be made that the rasa theory of Abhinavagupta was and remains widely known and highly influential.[40] Many aestheticians who disagreed with it still felt the need to contend with it in some fashion. For this reason it will be necessary to examine Abhinava's theory and compare it with other theories available at the end of the fifteenth century when Rūpa received his education in Sanskrit to highlight the specific nature of Rūpa's theory and its place in the cultural landscape of Indian aesthetics.

Abhinavagupta was born in Kashmir around the year 950.[41] He was deeply involved in the world of Kashmir Śaivism, and was interested in the close connection between Tantric ritual and the aesthetic experience. To make sense of this it is necessary to examine how he understood the rasa experience. Abhinava defines rasa as the very soul of drama and of other forms of art, such as poetry. His views on rasa are well expressed in the following statement from his commentary on the *Dhvanyāloka* of his main predecessor Ānandavardhana:

> (Rasa) belongs only to the suggestive function in poetry. It is never included under worldly dealings and is never even to be dreamed of as being revealed directly through words. No, quite the contrary, it is *rasa*, that is, it has a form which is capable of being relished (*rasanīya*) through the function of personal aesthetic relish, which is bliss (*ānanda*) that arises in the *sahṛdaya*'s delicate mind that has been colored by the appropriate latent impressions (*vāsanā*) that are deeply embedded from long before; appropriate that is, to the beautiful *vibhāvas* and *anubhāvas*, and beautiful, again, because of their appeal to the heart, and which are conveyed by means of words. That alone is *rasadhvani*, and that alone, in the strict sense of the word is the soul of poetry.[42]

The picture of rasa that emerges from this quotation is that it is the result of relishing one's own joy-filled consciousness that has been colored by previous emotional experiences. These previous experiences are present in the mind in the form of unconscious latent impressions called *vāsanā*s. When one of these *vāsanā*s

is raised to the level of consciousness in the dramatic environment by means of the *vibhāvas* and *anubhāvas*, it is relished as a rasa. Abhinava, therefore, interpreted Bharata's *sūtra* to mean that rasa comes from the force of one's response to something that already exists (as a lamp revels an existing pot), and not to something produced. It is when the unconscious latent impressions are roused to consciousness in an aesthetic environment that the experience of rasa occurs.

The nature of a person's response is particularly important for Abhinava; to experience rasa one must be open and sympathetic. "Poetry," he tells us, "is like a woman in love and should be responded to with an equal love."[43] Abhinava maintains that one becomes receptive to a poem or drama by removing certain obstacles that restrict one's consciousness. The aesthetic experience for him is a very special experience of existing emotions; it consists of a tasting (*āsvāda*) devoid of any of these obstacles, and in this sense, is an undisturbed and unrestricted relish. Masson and Patwardhan comment: "All of Abhinava's efforts focus on one important need: to crack the hard shell of 'I' and allow to flow out the higher self which automatically identifies with everyone and everything around."[44] For Abhinava, then, the aesthetic experience of rasa is consciousness without any of the obstacles of individuality. It is a tranquil contemplation of impersonal emotions. The sensitive viewer responds sympathetically to a depicted situation, but not personally. The result of this is an experience which is unlike anything in ordinary life. Abhinava identifies it with the experience of wondrous astonishment (*camatkāra*), an experience which implies "the cessation of a world—the ordinary, historical world, the *saṃsāra*—and its sudden replacement by a new dimension of reality."[45]

Because of the contemplative attitude this highly unusual experience requires, Abhinava insisted that rasa could only be experienced by members of an audience. He refused to grant the aesthetic experience to the actor, for the actor is too close, too technically involved, for Abhinava to permit him to have the experience of rasa. Instead, only the spectator is free enough to identify with the depicted situation and thereby experience rasa. Abhinava's own term for this identification with the depicted situation and emotions is *tan-mayī-bhāvanā*. For him, aesthetic experience is dependent upon this identification. It is by means of this and the "generalization" (*sādhāraṇīkaraṇa*) of emotions — that is, the way the time, space, and personal nature of ordinary emotions are transcended in art — that account for the unusual nature of aesthetic experience for Abhinava. Generalization of emotions is what allows emotions to be raised and experienced by means of the depicted scenes. No spectator has the exact same emotional experience as

the original characters, but has similar unconscious impressions or *vāsanā*s from a shared background of experience. Therefore, the aesthetic experience according to Abhinava is not of a particular person for a particular person, but rather is a generalized experience of one's own *vāsanā*s.

His representation of rasa as a generalized experience led him to maintain a sharp distinction between ordinary experience and the aesthetic experience of rasa.[46] For Abhinava, the Foundational Emotions or *sthāyi-bhāva*s are ordinary emotions. Ordinary emotions are enmeshed in very personal concerns, whereas rasa is by definition an experience that transcends the personal for the impersonal which is beyond limitations. The *sthāyi-bhāva* is the experience of the latent impressions, or *vāsanā*s, roused to consciousness in the everyday world of personal concern; rasa is the experience of the *vāsanā*s roused to consciousness in the controlled and impersonal environment of the theatre. The *sthāyi-bhāva* belongs to the world, while rasa belongs to art; and for Abhinava, never the twain shall meet. It is for this reason, Abhinava argues, that Bharata did not mention the *sthāyi-bhāva* in his *rasa-sūtra*.

Although Bharata included only eight rasas in his list in the *Nāṭyaśāstra*, following several others before him Abhinavagupta added a ninth: the Tranquil (*śānta*) Rasa. There has been a great deal of scholarly debate about the status of the *śānta rasa* in Abhinava's theory, but clearly it is a rasa that is qualitatively different from the eight standard rasas. In fact, this is the argument Abhinava provides to explain why Bharata did not mention the *śānta rasa* along with the standard eight. The special place of the Tranquil Rasa in the thought of Abhinava can perhaps best be seen in his discussion of its *sthāyi-bhāva*. In his own commentary on Bharata's *Nāṭyaśāstra*, Abhinava states that the *sthāyi-bhāva* of the *śānta rasa* is *śama* (quietude), and connects it with the knowledge of the truth or ultimate reality (*tattvajñāna*), or with the knowledge of the *ātman* (*ātmajñāna*).[47] Some scholars have argued that this is merely Abhinava's way of working a difficult rasa into Bharata's framework,[48] whereas others have argued that this discussion is Abhinava's way of indicating that since knowledge of the *ātman* is the *sthāyi-bhāva* of the *śānta rasa* this marks it as an absolutely unique rasa that belongs to a higher plane of religious tranquillity (*śānti* or *viśrānti*) into which all rasas ultimately resolve.[49] Also being debated here is whether Abhinava argued for all rasas finally being singular or not. Those who think all rasas resolve into a singular primary *śānta rasa* for Abhinava maintain that there exists a close relationship between his aesthetics and religion, whereas those who think that *śānta* fits awkwardly into Abhinava system as an analogy for rasa maintain that he keeps

aesthetics and religion more separate. Regardless, the *śānta rasa* is clearly unique for Abhinavagupta, and it is important to remember that its chief characteristic is the absence of all emotions.

Abhinava's understanding of the close relationship between aesthetic experience and religious experience seems to have been dependent on a slightly earlier Kashmiri writer, Bhaṭṭa Nāyaka. It is very likely that Bhaṭṭa Nāyaka was the first to develop an explicit explanation of aesthetic experience in terms of the spectator's inward experience. He suggested that the aesthetic experience of rasa is similar—though not identical—to the tasting (*āsvāda*) of the supreme Brahman.[50] Masson and Patwardhan remark: "It may well be that Bhaṭṭa Nāyaka was the first person to make the famous comparison of yogic ecstasy and aesthetic experience."[51] For him, drama has a special power that functions to suppress the thick layer of confusion occupying our consciousness.[52] The effect of this power is the universalization or "generalization" (*sādhāraṇīkaraṇa*) of the emotional situation presented on stage. Generalization is here understood to mean the process of idealization by which the sensitive viewer passes from his troublous personal emotions to the serene contemplation of a dramatic sentiment.[53] This process occurs through an identification with the impersonal situation. Generalization is thus a special state of identification with the world of dramatic representation, which transcends any practical interest or egoistic concerns of the limited self. An ordinary emotion may be pleasurable or painful, but the experience of rasa, a shared emotional experience transcending personal attitude and concerns, is lifted above the pleasure and pain of personal ego into pure impersonal joy (*ānanda*). This happens, according to Bhaṭṭa Nāyaka, because one is not concerned with how the depicted actions will personally affect one; an "artistic distance" is maintained between the spectator and the portrayed emotions. Aesthetic emotions can be intense, but are never personal. Thus the tears one might shed while watching a drama are never tears of pain, but of impersonal sentiment. For the duration of the aesthetic experience, the spectator steps out of ordinary time, space, and personal identity. Raniero Gnoli explains Bhaṭṭa Nāyaka's notion this way:

> During the aesthetic experience, the consciousness of the spectator is free from all practical desires. The spectacle is no longer felt in connexion with the empirical "I" of the spectator nor in connexion with any other particular individual: it has the power of abolishing the limited personality of the spectator, who regains, momentarily, his immaculate being not yet overshadowed by *māyā*.[54]

It is in this sense that Bhaṭṭa Nāyaka saw a similarity between aesthetic experience and religious experience. Although the aesthetic experience is recog-

nized as being one of pure contemplation dissociated from all personal interests and resulting in composure (*viśrānti*), it is still marked by temporality and does not completely escape egoistic impulses, since it is dependent upon the unconscious impressions, the *vāsanās*, which consist of acquired personal experience. These ideas of Bhaṭṭa Nāyaka had a deep influence on Abhinavagupta's views of rasa.

Abhinava's theory has been be summarized in this way:

> Reduced to its bare essential the theory is as follows: watching a play or reading a poem for the sensitive reader (*sahṛdaya*) entails a loss of the sense of present time and space. All worldly considerations for the time being cease. Since we are not indifferent (*taṭastha*) to what is taking place, our involvement must be of a purer variety than we normally experience. We are not directly and personally involved, so the usual medley of desires and anxieties dissolve. Our hearts respond sympathetically (*hṛdāyasaṃvāda*) but not selfishly. Finally the response becomes total, all-engrossing, and we identify with the situation depicted (*tanmayībhavana*). The ego is transcended, and for the duration of the aesthetic experience, the normal waking "I" is suspended. Once this actually happens, we suddenly find that our responses are not like anything we have hitherto experienced, for now that all normal emotions are gone, now that the hard knot of "selfness" has been untied, we find ourselves in an unprecedented state of mental and emotional calm. The purity of our emotion and the intensity of it take us to a higher level of pleasure than we could know before — we expereince sheer undifferentiated bliss (*ānandaikaghana*).... Inadvertantly, says Abhinavagupta, we have arrived at the same inner terrain as that occupied by the mystic, though our aim was very different than his.[55]

The aesthetic experience of rasa, then, for Abhinava is similar to the mystic's experience (*brahmāsvāda*) in that both are uncommon and impersonal experiences in which the individual self is surpassed. Abhinava reserves his greatest praise of the dramatic experience for that moment when the spectators so deeply enter into the world of the play that they transcend their own limited selves and arrive at the unity shared by certain Vedāntic mystics. Moreover, both aesthetic and mystical experiences are brought about by the removal of obstacles, present time and space disappear for the duration of the experience, and one is totally immersed in an experience marked by bliss (*ānanda*).

Abhinava maintains, however, that there are important differences between the two types of experience. First, the aesthetic experience of ordinary drama is characterized by temporality; the experience ends when one leaves the theatre.

After the performance the members of the audience once again return to the world of their separate selves. Drama is also not expected to change one's life radically. Abhinava could not say the same for the mystic's experience. The mystic's experience of *mokṣa* is much more profound, is very likely to make a drastic change in one's life, and necessarily becomes a permanent feature of life. Yet, more important, the two experiences are distinguished by the fact that, while the experience of *mokṣa* is by definition beyond illusion, the aesthetic experience still partakes in illusion. While he contends that one is more free during an aesthetic experience of a drama than one is in the ordinary waking state dominated by egoism, he still identifies serious limitations within the rasa experience since it is dependent on the binding emotional contents of the individual unconscious, the *vāsanās*. Nevertheless, since the aesthetic experience of drama can lift us above ordinary limited consciousness—at least temporarily—Abhinavagupta holds that it can function as a pointer to that reality beyond illusion. "Art experience," comments Mysore Hiriyanna on Abhinava's perspective, "is well adapted to arouse our interest in the ideal state by giving us a foretaste of it, and thus serves as a powerful incentive to the pursuit of that state."[56]

In order to judge both the influences on Rūpa and to determine where he stands on a number of important issues, it will be necessary to look at other views of rasa theory available to thinkers on this subject. It would be useful, therefore, to back up and trace other lines of development besides that of Abhinavagupta to see how they might have come down to Rūpa.

Our knowledge of writers commenting on Bharata's rasa-theory before Abhinavagupta is limited. In fact, almost all we know about many of them comes from the secondary representation of their theory found in Abhinava's own commentary on the *Nāṭyaśāstra*, the *Abhinavabhāratī*.[57] The first of the theoreticians taken up in Abhinava's text is Bhaṭṭa Lollaṭā, a ninth century writer who addresses two of the questions raised above. Bhaṭṭa Lollaṭā maintains that "rasa is simply the *sthāyi-bhāva* that has been intensified (*upacita*) by means of the *vibhāva*, *anubhāva*, and *vyabhicāri*; if it is not intensified, it remains a *sthāyi-bhāva*."[58] That is, there is no fundamental difference between a rasa and a *sthāyi-bhāva*; the former is only an intensified form of the latter. Bhaṭṭa Lollaṭā goes on to say that rasa is "located in both the original character (*anukārya*), and also in the actor (*anukartā*) by virtue of the power of identification (*anusandhāna*)."[59] This is a position radically different than Abhinava's. It may well be representative of a school that is continuous and much older than the theory of Abhinavagupta and other Kashmiri writers. In fact, Abhinava identifies Bhaṭṭa Lollaṭa's position with

that of the "ancients," and goes on to say that it is in agreement with Daṇḍin, a seventh century southern Indian writer who stated that: "having reached it's highest point, (the *sthāyi-bhāva*) anger becomes the Furious Rasa." These passages seem to suggest that there was an early school that defined rasa as the intensification of the Foundational Emotion or *sthāyi-bhāva*. This seems to be a fair reading of Bharata's text, wherein he states "the *sthāyi-bhāvas* achieve the state of a rasa when combined with the different *bhāvas* (*vibhāvas*, etc.)."[60] Although Abhinavagupta himself greatly disagreed with the position of this school, it continued to be influential and was later given prominent expression by Bhoja. This school's views on rasa are also recorded in the *Agni Purāṇa*.[61] Both Bhoja and the *Agni Purāṇa* seem to have been important sources for the aesthetic ideas of Rūpa Gosvāmin. Although Rūpa never quotes him directly, several scholars have suggested that Bhoja had a significant influence on Rūpa.[62] Sivaprasad Bhattacharya, for example, concludes: "Indeed it is a fact that Bengal writers paid less heed to very many of the accepted views of the early Kashmir poeticists on the poetics of *rasa* than to the contribution of Bhoja."[63] S. N. Ghosal Sastri writes: "In Rūpa Gosvāmin's Rhetorics, the direct influence of Bharata, Dhanañjaya, Śāradātanaya, Śiṅgabhūpāla, etc. is clearly marked; but his indebtedness to Bhojadeva's *Śṛṅgāra-prakāśa* is more prominent."[64] For this reason it will be important to have a basic understanding of Bhoja's rasa theory.

Bhoja was a king who ruled Malwa (Rajasthan) in the eleventh century.[65] He was a highly influential figure in the medieval world of Sanskrit aesthetics. Two of his works on this subject survive: his well-known *Sarasvatī-kaṇṭābharaṇa*, which draws heavily from Daṇḍin and has a striking resemblance to the Alaṃkāra-section of the *Agni Purāṇa*,[66] and the *Śṛṅgāra-prakāśa*,[67] which involves a close examination of the Amorous *śṛṅgāra rasa*, a rasa he singles out as uniquely important. The first of these works was widely read in northern India and was most likely known by the scholars of Navadvīpa, the teachers of Rūpa Gosvāmin. Many scholars seem to find in Bhoja a spokesman for an "older" school of interpretation that goes back at least as far as Daṇḍin and later finds expression in the *Agni Purāṇa*.[68]

The aesthetic experience for Bhoja is both intense and personal; it has to do with the strong feelings generated for a particular person. Moreover, according to him any cultured individual (*rasika*) can experience rasa.[69] "The Rasika may be the spectator and the connoisseur, the poet, or the characters like Rāma in the story. Thus primarily sentient and cultured beings are the seat of Rasa. . . . The actor who acts the character of the story is also Rasavān."[70] Bhoja argues that one's position

with respect to the drama does not necessarily determine whether one is capable of experiencing rasa or not; rather the determining factor is the quality of one's inner nature. The ability to experience rasa depends upon the full bloom of one's emotional capacity. A mature emotional condition produces the power of empathy, the capability to get into the moods of others. This condition, however, is somewhat rare, for not everyone is capable of experiencing rasa. Like Abhinava, Bhoja holds that the aesthetic experience is dependent upon unconscious impressions, the *vāsanās*; however, the two differ greatly in their understanding of the *vāsanās*, for Bhoja maintains that the rasa experience is dependent upon special *vāsanās* that are due to the past performance of religious acts (*dharma-kārya*).[71] Like Bhaṭṭa Lollaṭa and Daṇḍin, Bhoja explains that rasa is the intensification of a *sthāyi-bhāva*.[72] He interprets Bharata's *rasa-sūtra* to mean that when the *vibhāvas* and other aesthetic components combine with and act upon the *sthāyi-bhāva*, rasa is produced. A developmental relationship is therefore understood to exist between the *sthāyi-bhāva* and rasa. The similes Bhoja uses to explain the "production" (*niṣpatti*) of rasa from the *sthāyi-bhāvas* are the production of juice from sugarcane, oil from sesame, butter from curds, and fire from wood.[73] Thus, Bhoja regards the *sthāyi-bhāva* and rasa "as fundamentally the same, different only in their designations, discharging different functions in reality and actually as so many stages of evolution of the same pattern."[74] In the initial stage there is *sthāyi-bhāva*; in the state of culmination there is rasa.

Another important element of Bhoja's theory is his insistence that all rasas are really one. For him, the Amorous Rasa *śṛṅgāra* is the essential and unified rasa that underlies all experiences of pleasure. Love, therefore, is the very foundation of all aesthetic enjoyment. The other rasas are not ultimately different than *śṛṅgāra*, but rather are varieties of the one rasa of love or *śṛṅgāra*. Subsequently, Bhoja's theory represents both the singularity and multiplicity of rasa.[75] This means that love or *rati* is the foundation of all *bhāvas*; when they become intensified in contact with the *vibhāvas* and other aesthetic components, they become transformed into rasa, some variety of Amorous Love. Significantly, this is precisely the position expressed in the *Agni Purāṇa*, a text that most likely achieved its final form in Bengal in the twelfth century, and a text certainly known and quoted by Rūpa Gosvāmin.[76]

We are now ready to compare what appears to be two different schools of rasa theory operative in India. Delmonico calls one the "northern school" and identifies Abhinavagupta as its chief spokesman, and the other the "southern school" and identifies Bhoja as its chief spokesman. De agrees with this in many ways, calling

Abhinavagupta's school the "orthodox," and Bhoja's school "non-orthodox," although he recognizes that the latter is probably older. I myself have come to think of the two schools as the yogī's school and the bhogī's school; but regardless of designation, two schools of thought can be identified that are clearly diametrically opposed on many major issues, and it will be important to understand that on many issues Rūpa falls within the school identified with Bhoja.[77]

The rasa experience for Abhinavagupta might be characterized as a special contemplation of an impersonal emotion. The experience involves a temporary loss of individual identity and a generalized experience of an emotion raised to consciousness by the drama. The rasa experience for Bhoja is an intensely personal and emotional experience in which self-identity is heightened as one identifies with the very personal situation of the actor. For Abhinava, rasa involves the absence of personal emotion, whereas for Bhoja it involves the intensification of emotion. Abhinava holds that it is a generalized experience of no particular person, while Bhoja maintains that it is the result of an identification with a particular person. For Abhinava detachment and distancing are the foundation of the rasa experience; for Bhoja attachment and identification are the foundation of the rasa experience. Abhinava insists that rasa is only possible for members of the audience; Bhoja argues that although it is primarily the experience of the original characters it can be experienced by anyone who has the proper *vāsanā* and can identify with the original characters. The *vāsanā*s on which the aesthetic experience depends are common to all according to Abhinava, whereas the *vāsanā* on which the authentic aesthetic experience depends according to Bhoja is uncommon and generated through religious activity. Rasa for Abhinava is manifested in a manner that marks it off radically from the *sthāyi-bhāva*, whereas for Bhoja rasa is the transformation of the *sthāyi-bhāva* wherein the latter becomes intensified and culminates in a state of maturity. The preeminent rasa for Abhinava is *śānta*, an experience of utter tranquillity wherein one has transcended ordinary emotional experience, whereas the preeminent rasa for Bhoja is *śṛṅgāra*, the very pinnacle of intense emotional experience. Thus we see a great difference between these two positions; this will be important to keep in mind as we proceed to examine the specific nature of Rūpa Gosvāmin's own rasa theory.

Bhakti as Rasa Prior to Rūpa

Rūpa was certainly not the first to treat *bhakti* as rasa, although I think it could safely be said that he was the first to analyze the notion in a detailed and systematic manner. A rather orthodox position on the question of whether *bhakti* could be rasa

or not was stated by Mammaṭa in his *Kāvyaprakāśa*, a late eleventh century text that many claim to be the single most influential text on rasa theory.[78] Mammaṭa insists that love (*rati*) for a god is only a *bhāva*, not a rasa.[79] Such writers seem to follow Bharata on this point. Other writers, however, such as Abhinavagupta, included bhakti in discussions about *śānta rasa*.[80] Bhakti for Abhinava, however, is not a separate rasa, but rather is classified as an emotion conducive to the tranquil state of *śānta rasa*. The real pioneer in presenting bhakti as a distinctive rasa seems to have been Vopadeva, a thirteenth century Marathi writer.[81] In a work entitled the *Muktāphala*, Vopadeva outlines what is most likely the first comprehensive interpretation of bhakti as rasa. In the eleventh chapter of this work, he establishes that there are nine types of devotees, each associated with one of the nine rasas (Bharata's eight, plus *śānta*). He also accepts the standard list of nine *sthāyi-bhāvas*. Detailed analysis is not provided; instead, Vopadeva simply illustrates each of the nine types of devotional rasas and concomitant devotees with illustrations from the *Bhāgavata Purāṇa*.

The work begun by Vopadeva was furthered by Hemādri, a contemporary who wrote a commentary on the *Muktāphala* entitled the *Kaivalyadīpikā*. In this text Hemādri maintains that a rasa is an intensified *bhāva*, and defines a devotee as one who experiences *bhakti-rasa*.[82] Although the treatment is not extensive, Hemādri applied the various components of Bharata's *rasa-sūtra* to Vaiṣṇava bhakti.[83] Emotions directed toward Viṣṇu are declared to be the means of attaining him. Such emotions become the *sthāyi-bhāvas* of *bhakti-rasa*; here too the standard list of the *sthāyi-bhāvas* of the nine rasas is accepted. Viṣṇu and his devotees are listed as the Substantial Excitants (*ālambana vibhāvas*) of *bhakti-rasa*, and things related to Viṣṇu, such as his deeds, are the Enhancing Excitants (*uddīpana vibhāvas*). The traditional *anubhāvas* and *vyabhicāri-bhāvas* — understood here as applying to the devotees of Viṣṇu — complete his treatment. Although the presentation of *bhakti-rasa* by Hemādri is not nearly as detailed as that of Rūpa, his work must have been of seminal importance for the latter, who clearly knew of the *Kaivalyadīpikā*.[84]

One other figure that precedes Rūpa and seems to have some influence on him is Lakṣmīdhara,[85] author of the *Nāmakaumadī*, who was most likely a Telaṅga *brāhmaṇa* living in the thirteenth or fourteenth century. Lakṣmīdhara viewed bhakti as the mental state (*bhāva*) of the mind spontaneously focused on the Lord. He designated this pleasurable mental state love or *rati*, thus setting precedent for the identification of the *sthāyi-bhāva* of bhakti-rasa as *bhagavad-rati*.[86] It is clear then, that Rūpa Gosvāmin inherited the seeds of a long history of discussion on bhakti as rasa. The notions he inherited, however, were far from being full

developed; it remained for him to bring this discussion to fruition in light of the recent developments occurring in Vraja in the early sixteenth century.

The Ocean: Structure and Content of the Bhaktirasāmṛtasindhu

The *Bhaktirasāmṛtasindhu* is conceived of as an ocean of Rasa, and its overall aim is the articulation of a systematic aesthetics of loving devotion to Kṛṣṇa. In keeping with the oceanic image, the text is divided into four directional divisions (*vibhāgas*); each of these quadrants is further subdivided into chapters called waves (*laharīs*).[87] The first and Eastern Quadrant contains an explanation of the general characteristics of devotion (*bhakti*) as defined by Rūpa. Moving clockwise, the Southern Quadrant lays out devotional Rasa in successive chapters in terms of the primary aesthetic components established by Bharata in the *Nāṭyaśāstra*: the Excitants (*vibhāvas*), Indications (*anubhāvas*), Responses (*sāttvikas*), Transitory Emotions (*vyabhicāri-bhāvas*), and the Foundational Emotions (*sthāyi-bhāvas*). The Western Quadrant outlines the major features of five primary devotional Rasas: the Peaceful (*śānta*), Respectful (*prīta*), Companionable (*preyas*), Parentally Affectionate (*vatsala*), and Amorous (*madhura*). The final and Northern Quadrant presents the major features of seven secondary devotional Rasas: the Humorous (*hāsya*), Wonderful (*adbhuta*), Heroic (*vīra*), Compassionate (*karuṇa*), Furious (*raudra*), Dreadful (*bhayānaka*), and Abhorrent (*bībhatsa*); this division ends with a discussion of the compatibility and incompatibility of Rasas, and the semblances of Rasas, or defective Rasas.

The format of presentation in the *Bhaktirasāmṛtasindhu* reveals the scholastic influence of the new logic known as Navya Nyāya — marked by a great concern for careful definitions and elaborate classifications — that was prevalent during the time of Rūpa's education. In a manner very typical of the Vṛndāvana Gosvāmins, Rūpa supports his definitions and statements with quotations drawn from a wide range of texts. This not only suggests that scripture (*śabda*) is the most important source of authoritative knowledge (*pramāṇa*) for Rūpa,[88] but also that he was well-educated in both Sanskrit aesthetics and Vaiṣṇava philosophy. His analysis and theoretical statements about Rasa are supported with quotations from previous works on aesthetics, such as Bharata's *Nāṭyaśāstra*, Viśvanātha Kavirāja's *Sāhitya Darpaṇa*, and Siṃhabhūpāla's *Rasa Sudhākara*. His presentation of the various components of each type of Rasa is often illustrated with quotations from Vaiṣṇava scriptures, such as the *Padma*, *Skanda*, and *Nārada Purāṇas*, but especially from the *Bhāgavata Purāṇa*. In fact, in many ways the *Bhaktirasāmṛtasindhu* can be read as a commentary on the *Bhāgavata Purāṇa*, at least from an aesthetic perspective. The

Bhāgavata holds a particularly eminent position in the school of Gauḍīya Vaiṣṇavism, for whereas other Vedāntic schools produced commentaries on the *Vedānta Sūtra*, the Gauḍīyas consider the *Bhāgavata* as Vyāsa's own commentary on the *Vedānta Sūtra*. Accordingly, the *Bhāgavata* is the single most authoritative text for Gauḍīya Vaiṣṇavas.

Verses without attribution appear among the many verses used in the *Bhaktirasāmṛtasindhu* to illustrate some point. These are most likely poetic compositions by Rūpa himself, considering the fact that he draws quotations from six of his own titled poetic and dramatic texts.[89] I must admit that in the early stages of my translation work, I viewed the many illustrations as cumbersome obstacles impeding the progress of Rūpa's central argument. However, as time went on, I soon realized the multi-faceted importance of the illustrative verses. Not only do they establish the authority of Rūpa's arguments, but perhaps more importantly they give the reader a poetic *darśana* (vision) of some aspect of Kṛṣṇa's play (*līlā*) as a way of directly understanding some particularly delightful variety in that divine activity. In this regard, the text can be viewed as a vast ocean of "verbal icons"[90] of the multiple forms of Kṛṣṇa and his līlā.

Three Sanskrit commentaries have been written on the *Bhaktirasāmṛtasindhu*, although only two of these are widely accepted in orthodox circles. The first was written by Jīva Gosvāmin, the younger nephew of Rūpa and Sanātana. Because of his philosophical training and standing in the community, Jīva's commentary is considered to be the most authoritative, and all later commentaries follow it. The next commentary was written by Viśvanātha Cakravartin, an influential resident of Vṛndāvana in the latter half of the sixteenth century and the first half of the seventeenth century.[91] He spent his life producing important Sanskrit commentaries as well as original works in Sanskrit. Viśvanātha was recognized as one of the greatest authorities of his day among the Gauḍīya Vaiṣṇava community, and became known particularly as an interpreter of the works of Rūpa Gosvāmin.[92] The third commentary was written by Mukundadāsa Gosvāmin, a lesser-known figure of the seventeenth century. Because of the weight of the first two commentaries and because the commentary of Mukundadāsa is rarely printed in published editions of the *Bhaktirasāmṛtasindhu*, I have referred only to the first two in my own interpretive notes.

Rūpa's exploration of the ocean of devotional aesthetics begins with a definition of devotion or *bhakti* in the first chapter of the Eastern Quadrant, entitled "The General Characteristics of Devotion." After praising his gurus, the saint Caitanya and his elder brother Sanātana, Rūpa defines bhakti as "dedicated service

to Kṛṣṇa that is rendered pleasantly, is devoid of desire for anything else, and is unobstructed by intellectual knowledge (*jñāna*) or purposeful action (*karma*)" (1.1.11). This means that the true object of all devotion is Kṛṣṇa, understood as the highest reality. Rūpa follows the theology of the *Bhāgavata Purāṇa* in assuming that Kṛṣṇa is the supreme non-dual reality and the very source of all *avatāras*.[93] Devotion itself is defined as "dedicated service," which involves both emotional attitudes (*bhāva*) and physical actions (*ceṣṭā*). It is "service with the senses to the Lord of the Senses" (1.1.12) The devotion that Rūpa marks as the highest and most worthy of emulation is a means of focusing the mind and other senses on Kṛṣṇa through pleasant feelings, thus avoiding the negative emotional examples found in Vaiṣṇava scripture, such as Kaṃsa, who focused his mind on Kṛṣṇa with fear, and Śiśupāla, who focused his mind on Kṛṣṇa with hatred. The highest devotion is to be purely selfless, desiring nothing other than loving service itself. Specifically, this means avoiding the seduction of both worldly pleasures (*bhukti*) and spiritual liberation (*mukti*), which would result in either a selfish love or a state of absolute union wherein love becomes impossible. Rūpa identifies and explains six special qualities of bhakti: it destroys difficulties, bestows auspiciousness, trivializes *mokṣa*, is very difficult to attain, consists of a special concentrated joy, and attracts Śrī Kṛṣṇa (1.1.17ff).

Rūpa's understanding of rasa differs greatly from those of other theoreticians who preceded him. Whereas previous writers normally restricted the rasa experience to the limited space of the theatre, he extends it to all of life. Rasa is now not understood to be simply a temporary aesthetic experience, but rather as the culminating core of a genuine human life. For Rūpa there is only one true Rasa, bhakti-rasa, which constitutes the highest religious experience. This one true Rasa is to be distinguished from the ordinary (*laukika*) rasas of classical theory, for it is understood to be extraordinary (*alaukika*), even an aspect of divinity. The divinity of bhakti-rasa is expressed with the terms *śuddha sattva* ("pure and luminous quality," 1.3.1) and *mahāśakti* ("great power," 2.5.92). The first of these terms indicates the extraordinary nature of devotional Rasa, for the pure and luminous quality of *śuddha sattva* is by definition beyond the ordinary qualities that make up the ordinary world (*tamas, rajas, sattva*). The second term indicates that it participates in that aspect of divinity known as *śakti*. Rūpa's nephew, Jīva Gosvāmin, identifies both of these terms with the joyful power (*hlādinī-śakti*) of Kṛṣṇa, which he marks as the highest dimension and essential nature (*svarūpa*) of divinity on the basis of the *Viṣṇu Purāṇa*.[94]

The special nature of devotional Rasa for Rūpa, however, can best be seen by closely examining his understanding of its Foundational Emotion (*sthāyi-bhāva*);

furthermore, an understanding of the uniqueness of this Foundational Emotion is the key to understanding Rūpa's entire system. Rūpa states: "The Foundational Emotion here is declared to be that love (*rati*) which takes Śrī Kṛṣṇa as its object (*viṣaya*)" (2.5.2). As was already mentioned, the classical rasa theory passed down from Bharata recognized eight Foundational Emotions; a ninth was added later. Although Rūpa will proceed to introduce variety into love, it is clear that bhakti-rasa has a single and very special Foundational Emotion. For him, then, all genuine Rasa is based on some form of love, or more specifically, some form of love for Kṛṣṇa. This is a significant point of departure from previous bhakti theoreticians, such as Vopadeva, who recognized the traditional nine Foundational Emotions, although in many ways Rūpa is in agreement with the viewpoint of Bhoja, who reduced all rasas to one (called either *śṛṅgāra* or *prema).*

Rūpa writes: "Bhāva is a special form of the pure and luminous quality, and is like a beam of the sun of supreme love (*prema*)" (1.3.1). Here the word "*bhāva*" means the Foundational Emotion of love, as is made explicit in 1.3.13. The word *prema*, which I have translated as "supreme love," refers to the higher stages of love, which in effect are bhakti-rasa. It is clear from a reading of 1.4.1 that *prema* or supreme love is an intensified form of love, *bhāva* or *rati*. Again, Rūpa is in agreement with Bhoja, who viewed rasa as an intensified form of the Foundational Emotion, and opposed to Abhinavagupta, who viewed the Foundational Emotions and rasa as being ultimately different. For Rūpa, *bhāva* is the first stage of *prema*; stated the other way around, *prema* is merely the intensified or fully manifest form of *bhāva*. Once the *bhāva* is present, Rasa is sure to follow under the right conditions. Thus the importance of the presence of the *bhāva* or Foundational Emotion. Since Rūpa places so much emphasis on the Foundational Emotion, a major concern of his was to determine how it becomes present. He writes: "This loving emotion (*bhāva*) is born in two ways: either from diligent dedication to spiritual practices (*sādhana*), or for the very fortunate, by the grace of Kṛṣṇa or His devotees. The first, however, is more common; the second is rare" (1.3.6). This being the case, and considering the immense importance Rūpa placed in the *sthāyi-bhāva*, he gives great attention to *sādhana*, a subject taken up in the lengthy second chapter of the first division of this text.

Rūpa divides Sādhana Bhakti into two types: Vaidhī and Rāgānugā. Vaidhī Bhakti Sādhana is said to be a form of practice that is motivated by the injunctions of scripture (1.2.6), whereas Rāgānugā Bhakti Sādhana is a form of practice that is motivated by a desire to follow one of Kṛṣṇa's close companions (1.2.270). Rūpa enumerates sixty-four practices of Vaidhī, supporting each with illustrations

drawn from Vaiṣṇava scriptures. He declares the last five practices to be particularly powerful (1.2.238). These consist of lovingly serving an image of Kṛṣṇa, reading the *Bhāgavata Purāṇa*, associating with devotees of Kṛṣṇa, singing the names of Kṛṣṇa, and living in the region of Vraja. Vaidhī appears to be a preliminary stage of practice, which culminates in the desire to identify with the emotional state of one of Kṛṣṇa's close companions. Once this desire has blossomed, one is ready for Rāgānugā Sādhana.[95]

Rāgānugā Sādhana is defined as a form of devotion that imitates[96] (*anusṛtā*) the devotion of the various residents of Vraja (1.2.270). The residents of Vraja are considered to be perfected beings, and as such function as paradigms for ideal devotion. Their devotion is called Rāgātmikā Bhakti, which is defined as a passionate absorption in the beloved (1.2.272). Rūpa typically singles out the amorous relationship for special attention, and so therefore divides Rāgātmikā Bhakti into two types: Amorous (*kāmarūpa*) and Relational (*sambandharūpa*, 1.2.273). Following this twofold division, Rāgānugā is also divided into two types: Imitation of Amorous Bhakti (*kāmānugā*) and Imitation of Relational Bhakti (*sambandhānugā*, 1.2.290). The models for the first are the gopīs of Vraja; the models for the second are the friends and relatives of Kṛṣṇa. The desire for attaining the emotional state (*bhāva*) of one of the residents of Vraja is the sign of eligibility for this type of spiritual practice (1.2.291). The practice itself, which has a long developmental history, is best indicated by two verses in the text (1.2.294-95). Rūpa advises the Rāgānugā practitioner to dwell continually in Vraja (mentally if not physically), and remain absorbed in the stories of Kṛṣṇa and his intimate companions. In this way, the practitioner comes to know intimately the script of Kṛṣṇa's divine play (*līlā*). The next move is to take an active role in that script by performing services (*sevā*) which imitate the residents of Vraja with both the practitioner's body (*sādhaka-rūpa*) and perfected body (*siddha-rūpa*).

A great deal could be said about these terse instructional remarks, but briefly this practice begins with initiation by a qualified guru, who has the ability to discern the identity of an individual's character in the ultimate reality of Kṛṣṇa's divine play or līlā. According to Gauḍīya Vaiṣṇavas everyone has a spiritual double, called the "perfected body," that defines one's true identity. Use of the term perfected body (*siddha-rūpa*) had a previous history among the Nātha and Haṭha yogīs, who employed the term to refer to the body that had become perfected through techniques of yoga and had achieved a deathless state.[97] In the Gauḍīya Vaiṣṇava tradition, however, the perfected body refers to both a meditative body and one's eternal form. Jīva Gosvāmin glosses the term as "an internal body

suitable for one's desired services for Kṛṣṇa" (*antaś-cintitābhiṣṭa-tat-sevopayogi-deha*). The perfected body is revealed to the practitioner by a guru who has mastered a meditative technique known as *līlā-smaraṇa.* This practice involves visualizing in great detail particular dramatic scenes of Vraja. The culmination of this practice is a direct vision (*sākṣāt-darśana*) of Kṛṣṇa and his līlā.[98] As a master of this meditative technique, the guru can discern the practitioner's true identity, whereas the practitioner employs this technique as a way of entering into the ultimate world of Kṛṣṇa's līlā. It is then with the meditative body of the *siddha-rūpa* — typically defined as a gopī — that much of the service to Kṛṣṇa is performed by the practitioner of Rāgānugā Sādhana. After the death of the current body, one takes up eternal residence in the perfected body.

Although the perfected body is of greater importance for the higher acts of service, acts of service performed with the "practitioner's body" are also held to be important and efficacious. In his commentary on 1.2.295 Jīva glosses the practitioner's body (*sādhaka-rūpa*) as the "body as it presently is" (*yathāsthita-deha*). Although heated debates arose regarding the nature of the proper employment of the practitioner's body,[99] the orthodox position is that the acts of service with the practitioner's body involve the standard acts of devotion, such as praising (*kīrtana*) Kṛṣṇa and worshipping him through images.[100] In fact, the commentator Viśvanātha Cakravartin was to argue in his commentary on 1.2.295 that the two types of bodies are to imitate two different types of models. One is to imitate the lovers of Kṛṣṇa, Śrī Rādhā, Lalitā, Viśākhā, Rūpa Mañjarī, and other *gopī*s with the perfected body; and one is to imitate Śrī Rūpa, Sanātana, and the other Vṛndāvana Gosvāmins with the practitioner's body. Regardless of the particular interpretation, all agree that the purpose of the Rāgānugā Sādhana is the generation of a *bhāva,* specifically a love for Kṛṣṇa as exemplified by the residents of Vraja, the very Foundational Emotion of the ultimate devotional Rasa.

The goal of the religious practices outlined in this text is to become a vessel (*āśraya*) of loving joy. One may do this by imitating the original models of pure devotion, the gopīs and other residents of Vraja, as mentioned above. But a single cryptic line in Rūpa's text led to another fascinating development called Mañjarī Sādhana.[101] Toward the end of his general section on the Foundational Emotion (2.5.128), Rūpa writes: "If the love for a friend is the same as or less than the love for Kṛṣṇa, then it is a Transitory Emotion; but if this love grows to the point where it exceeds the love for Kṛṣṇa, then it is called "Emotional Rapture" (*bhāvollāsa*). This verse refers specifically to three different types of *sakhī*s, or girlfriends of Rādhā: those who are devoted to Rādhā and Kṛṣṇa equally, those who are more

devoted to Kṛṣṇa, and those who are more devoted to Rādhā. The latter type come to be known as *mañjarīs*; these are the personal companions and servants of Rādhā. As Rādhā rose in importance in Gauḍīya theology, Mañjarī Sādhana assumed a preeminent position. Since Rādhā is defined as the most profound emotional vessel (*āśraya*) possible, a new strategy developed whereby the goal was not to be a direct vessel of love for Kṛṣṇa, but rather to identify completely with Rādhā's emotions, thereby experiencing her ultimate emotional state of *mahābhāva*. In his commentary on this verse Jīva Gosvāmin makes it clear that in this case Rādhā shifts from being the vessel or *āśraya* of the emotion to being the object or *viṣaya* of the emotion; and in effect the love of the *mañjarī* for Rādhā (*bhāvollāsa*) amounts to a new type of Foundational Emotion, since it overrides the love of Kṛṣṇa.

One of the major religious contributions of Rūpa's text is a sustained critique of mokṣa, understood here to be the Advaitin goal of unity or absolute identity with Brahman. Although this critique is assumed throughout the text, it is taken up most directly in the second chapter of the first quadrant in the context of a discussion regarding eligibility for the higher devotional life of bhakti (1.2.22-57). Those eligible for bhakti simply reject the quest for mokṣa as being ultimate. Most particularly it is *sāyujya mukti*, often glossed as complete union (*ekatva*), that is marked as most problematic, for achieving this state would end all possibility of relationship with Kṛṣṇa, and it is only in relationship that one can taste the bliss of bhakti-rasa.[102] The bhakti theologians in pursuit of divine love are fond of saying that they desire to taste sugar, not become sugar. Rūpa quotes a verse from the mouth of Hanumān to make this point: "I do not desire mokṣa, which cuts one's connection with the world and destroys the relationship expressed as: 'You are the Lord and I am the servant'" (1.2.49). As an aesthetic experience, the bliss of bhakti is dependent upon some differentiation between the experiencing subject and the experienced object. In classical aesthetic terminology, this means that there has to be a split between the *āśraya* (here the lover or devotee) and the *viṣaya* (here the beloved, Kṛṣṇa) for love to occur. The highest reality, then, for the Vaiṣṇavas is not the unqualified absolute Brahman of the Advaitins, but rather the infinitely qualified Bhagavān. Consequently, the result is the detailed study of Kṛṣṇa's qualities we find in 2.1.17-271. Although from a philosophical perspective Kṛṣṇa is not different (*abheda*) from his close companions, from the aesthetic perspective a difference (*bheda*) is necessary. Thus one arrives at the philosophical position of Gauḍīya Vaiṣṇavism, "inconceivable difference in nondifference" (*acintya-bhedābheda*). This is commonly expressed in a popular poster form throughout Vraja called *ek prāṇa, do deha*, "one essence, two bodies," in which Rādhā and

Kṛṣṇa's bodies are so intertwined that it is difficult to distinguish the boundaries separating the two. Although ultimate reality is recognized as being non-dual, for the purpose enjoying its own dialectical dynamic of love (*prema*) it splits into the duality of the lover (*āśraya*) and beloved (*viṣaya*). It is very important to remember, however, that according to the theology expressed in Rūpa's text all three of these interrelated aspects —beloved, lover, and love — are divine.

Rūpa introduces the reader to his particular application of the technical terminology of the classical aesthetic theory to the religious context of emotional Kṛṣṇa bhakti in the Southern Quadrant. In 2.1.12-13 he gives a brief introductory definition of four of the five aesthetic components, which he then expands in subsequent chapters.[103] The Excitants (*vibhāvas*) are defined as the "causes of love, such as Kṛṣṇa, his devotees, and the sound of his flute." The Excitant is divided into two aspects in Rūpa's system: the Substantial Excitant (*ālambana-vibhāva*) and the Enhancing Excitant (*uddīpana-vibhāva*).[104] The Substantial Excitant is further divided into the "object" (*viṣaya*) of love and the "vessel" (*āśraya*) of the emotion (2.1.16). This is specifically what Rūpa means in the statement just quoted. Kṛṣṇa is declared to be the object of love, and his devotees are declared to be the vessels of love, the two aspects of the Substantial Excitant. That is, Kṛṣṇa is here understood to be both the agent who arouses love as well as the focus for the ensuing love. His devotees are those who experience the joy of that love. The sound of Kṛṣṇa's flute is identified as an example of an Enhancing Excitant. The Enhancing Excitants serve to promote further the love inspired by the Substantial Excitant of Kṛṣṇa himself. These include such things as Kṛṣṇa's actions and ornaments (2.1.301). The Substantial and Enhancing Excitants are explored in detail in the first chapter of the Southern Quadrant. Since the most important dimension of the Excitant is Kṛṣṇa himself, the greater portion of this chapter is devoted to a presentation of the qualities of Kṛṣṇa (2.1.17-271). In effect, this chapter is tantamount to a detailed theological treatise on Kṛṣṇa. Besides the fact that he is the supreme lover, some key tenets are that he is not simply a single incarnation (*avatāra*), but rather the very source of all incarnations (2.1.202), that he is a concentrated form of Being (*sat*), Consciousness (*cit*), and Bliss (*ānanda*) (2.1.187), that he encompasses the entire universe (2.1.199), and that he is most fully manifest in Vraja (2.1.223).

Rūpa defines the Indications (*anubhāvas*) as the resulting physical expressions of love enacted by Kṛṣṇa's devotees (2.1.12-13). He gives the example of smiling, but clearly intends it to serve as a reference to the longer list of general external reactions explored in the second chapter of the Southern Quadrant. He

defines the Responses (*sāttvikas*) as eight devotional reactions such as stupefaction. These are involuntary bodily reactions that are caused by certain mental states. A person can reproduce one of the Indications without necessarily experiencing an inner emotion, but the Responses cannot be produced unless one is imbued with a true emotional state (2.3.1). Besides stupefaction, the Responses include perspiration, goose bumps, broken voice, trembling, change of color, tears, and loss of consciousness (2.3.16). The Transitory Emotions (*vyabhicāri-bhāvas*) are defined as assisting emotions, such as indifference. Thirty-three such emotions are examined in the fourth chapter of this division. Rūpa explains that the Transitory Emotions accompany the Foundational Emotion of love, thereby enhancing it and introducing the element of variety (2.4.1-2). In this way the thirty-three Transitory Emotions account for the different forms that love takes, even within a single Rasa. Parental Affection, for example, may be either happy or alarming, depending upon which Transitory Emotion accompanies it.

The Foundational Emotion (*sthāyi-bhāva*) is not mentioned in 2.1.12-13, since it is the core emotion upon which the other components act to raise it to the intense level of a Rasa. Rūpa states: "Love for Kṛṣṇa is the Foundational Emotion that becomes the Rasa of devotion. It is raised by means of the Excitants, Indications, Responses, and Transitory Emotions to a relishable state in the heart of devotees engaged in such actions as listening to the stories of the Lord" (2.1.5). He explains that the Foundational Emotion is one which dominates all other emotions, just as a king dominates all other people (2.5.1).[105] And in the next verse he declares that the Foundational Emotion of all true Rasas is that love (*rati*) which takes Kṛṣṇa as its object (*viṣaya*). Although Rūpa will go on to discuss the various types of Rasa, it is important to understand that for him all Rasas are rooted in the single Foundational Emotion of love for Kṛṣṇa (*kṛṣṇa-rati*).

Rūpa has a keen awareness of the great differences found among the various kinds of devotees. In fact, he claims that the type of love experienced is dependent upon the type of "vessel" (*pātra* or *āśraya*) experiencing it; thus he is able to develop a system that simultaneously recognizes the oneness and multiplicity of love. He writes: "The particular form that love takes is determined by the specific nature of the individual experiencing it, just as a reflected image of the sun is determined by the nature of the jewel through which it is being reflected" (2.5.7). Though love is one, it is experienced as many because of the different types of people experiencing it. Concomitantly, the form in which Kṛṣṇa appears is determined by the perceptual disposition of the devotee; this means that divinity is also simultaneously one and multiple. This allows Rūpa to develop what

amounts to a typology of religious experience. Though he has declared devotional Rasa to be one, a typology of religious experience (or *bhāvas* to use his Sanskrit term) enables him to correlate his theory to the previous theories which recognize a number of Rasas, while at the same time maintaining that all Rasas are rooted in the same Foundational Emotion of love for Kṛṣṇa.

Rūpa divides the Rasas into Primary Rasas and Secondary Rasas. The Primary Rasas are five in number and are understood to be direct forms of *rati*, or "love" for Kṛṣṇa. The Secondary Rasas are seven in number, and correspond to the remaining rasas of the classical theory. The ninth rasa of classical theory, the Peaceful Rasa of *śānta*, is included as the first of the Primary Rasas by being defined as a particular type of love. What distinguishes a Primary Rasa from a Secondary Rasa is that the former are based on a Foundational Emotion that is "self-supporting," whereas the Secondary Rasas are based on Foundational Emotions that are supported by a Primary Foundational Emotion.[106] In all cases, the Primary Foundational Emotion is a form of love (*rati*), defined as "a special form of the pure and luminous quality" (2.5.3), the very same terminology used to define a true *bhāva* in 1.3.1. On their own, the Secondary Foundational Emotions lack this essential quality, but come to share in it through association with a Primary form of love. Once again, we observe the centrality of love or *rati* in Rūpa's system. In effect, then, the five Primary Rasas are simply variant forms of what is called the *śṛṅgāra rasa* in the classical theory, since this is the rasa based on the Foundational Emotion of *rati*. Rūpa employs the terminology of all the aesthetic components to lay out his twelvefold schema of Rasa. He does this in a generic way in the Southern Quadrant, devoting five respective chapters to a general discussion of the Excitants, Indications, Responses, Transitory Emotions, and Foundational Emotions. Having laid this foundation, he proceeds to a detailed analysis of the five forms of Primary Rasa in the Western Quadrant, and of the seven Secondary Rasas in the final Northern Quadrant.

The five forms of Primary Rasa — Peaceful, Respectful, Companionable, Parentally Affectionate, and Amorous — are presented in a hierarchical manner by Rūpa, with the last clearly being the highest. He devotes a sequel to the *Bhaktirasāmṛtasindhu*, the *Ujjvalanīlamaṇi*, entirely to this Rasa. The criterion of hierarchical judgment employed is the intensity of emotional connectedness (*sambandha*), expressed in terms of several related concepts. One of these has to do with a particular understanding of the sense of "myness" (*mamatā*), which signals personal attachment. Although this term is frequently assumed to have negative connotations in philosophical literature concerned with achieving abso-

lute unity with Brahman, Rūpa uses it in a very positive fashion to indicate an important ingredient of a strong relationship with Kṛṣṇa. Gauḍīya Vaiṣṇava philosophy rejects the realization of absolute unity with Brahman in favor of an intimate relationship with Brahman as the infinitely qualified Bhagavān Kṛṣṇa. This requires personal attachment, which depends upon a sense of ownership and individuality.[107] This is what is being expressed by the positive use of the term "myness." Rūpa employs this term to define the Foundational Emotion of the Peaceful Rasa: "Generally, Peaceful Love arises in tranquil people who comprehend Kṛṣṇa as the highest Self (*paramātman*) but are without even a trace of the sense of "myness" (2.5.18). Accordingly, he places the Peaceful Rasa (*śānta*) on the bottom of his hierarchical list of the Primary Rasas, for the others involve increasing amounts of this sense of myness (2.5.22), and the Amorous Rasa identifies most intensely with this sentiment. It is also worth noting that the term *kāma* ("desire" or "passion") is often marked with a high degree of negativity, whereas in Rūpa's text it is used to denote the perfected state of the highest lovers of Kṛṣṇa, the gopīs (1.2.273, and 283-84). Understanding the passionate nature of the divine emotions explored here will better prepare the reader for an understanding of the presence and positive use of such emotions as agitation, anger, and jealousy.

Another related term that has a negative connotation in the ascetic schools which aim for absolute unity is *abhimāna*. In certain contexts this term is often translated as "pride," but can also be translated more neutrally as a "sense of individuality." Although it is almost always an obstacle to be overcome in schools that aim toward the absolute unity of *mokṣa*, here where relationship is being sought it is considered to be something of great value. Rūpa uses the term to indicate a key aspect of any close relationship with Kṛṣṇa. He defines Relational Bhakti, for example, as that which involves an identification (*abhimāna*) of oneself as one of Kṛṣṇa's relatives (1.2.228). Jīva Gosvāmin extends the use of this term to define the precise nature of each unique relationship with Kṛṣṇa that is at the heart of the Primary Rasas. One who experiences Parental Affection, for example, is one who has an identity of oneself as Kṛṣṇa's elder (*gurutva-abhimāna*).[108] The Peaceful Rasa is also rated the lowest among the Primary Rasas since it lacks a particular identity (3.1.32), and therefore is not associated with a particular kind of relationship with Kṛṣṇa (2.5.21), whereas the others emotions — especially Amorousness — involve high degrees of both these.

Rūpa employs a pair of terms to express yet another concept that allows him to delineate the hierarchical relationship of the Rasas. While discussing the

relationship of servitude within the Respectful Rasa, for example, he remarks that the servants are predominantly aware of Kṛṣṇa's majesty (3.2.16). The Sanskrit term here being translated as "majesty" is *prabhutā*. This term is synonymous with another term Rūpa uses to express the same concept, namely, *aiśvarya*. Both of these terms are in contrast to another, *mādhurya*, which means "sweetness."[109] These are important theological terms for Gauḍīya theologians, expressing two very different perspectives by which the Lord is viewed. The majestically powerful form of the Lord inspires awe and fear, and causes the devotee to draw back in an attitude of respect, whereas the sweet form of the Lord attracts the devotee and inspires intimacy. Arjuna's encounter with Kṛṣṇa in the eleventh chapter of the *Bhagavad-gītā* is frequently used to express this theological distinction. Kṛṣṇa reveals his majestic form (*aiśvarya-rūpa*) to Arjuna, who draws back with fright, and the close affection Arjuna feels for Kṛṣṇa leaves him immediately. When Kṛṣṇa returns to his gentle human form (*saumya-mānuṣa-rūpa*) Arjuna is once again able to relate to him as an intimate. Perception of the majestic form is therefore an inhibiting factor in developing a close relationship with Kṛṣṇa, whereas perception of the sweet form is a factor that nurtures this development. Therefore, the Primary Rasas are ranked according to the absence and presence of these two factors. The servants of Kṛṣṇa operate within a perspective largely informed by the majesty (*aiśvarya*) of the Lord, whereas his lovers operate within a perspective colored by sweetness (*mādhurya*).

The particular typology of religious experience Rūpa presents in the *Bhaktirasāmṛtasindhu* utilizes all the aesthetic components of the classical tradition. The chief elements of this, however, are the varying object (*viṣaya*), shifting vessels (*āśraya*), and the resulting different religious experiences (*bhāvas*). Rūpa begins his presentation and analysis of the Primary Rasas with an examination of the Peaceful Rasa (*śānta-bhakti-rasa*). The particular form (*viṣaya-ālambana-vibhāva*) in which Kṛṣṇa is encountered in the Peaceful Rasa is one appropriate to yogic meditation, the four-armed Viṣṇu (3.1.7-8) which is described as being appropriate for yogic meditation in texts such as the *Bhāgavata Purāṇa*.[110] The vessels of this Rasa are the peaceful (*śānta*) devotees, defined as those who have achieved tranquillity and then go on to experience a love for Kṛṣṇa. Examples given are the four mind-born ascetic sons of Brahmā: Sanaka, Sananda, Sanātana, and Sanatkumāra (3.1.12). Enhancing Excitants include listening to the principal Upaniṣads and residing in isolated places (3.1.18-19).

Rūpa represents the resulting emotional experience (*bhāva*) as being somewhat similar to the joy of the yogīs (3.1.5). Jīva glosses the joy of the yogīs as an

experience of the unqualified Absolute Reality (*nirviśeṣa-brahman*). However, the object of the yogīs' quest is said to be the Self (*ātman*), whereas the object (*viṣaya*) of this Rasa is the Lord (*īśa*). This is what makes the Peaceful Rasa a devotional Rasa for Rūpa; it is still a form of love (*rati*) directed toward Kṛṣṇa. Rūpa identifies the Foundational Emotion of this Rasa as Peaceful Love (*śānti-rati*, 3.1.35). The classical understanding of the Peaceful rasa is that it is the absence of all emotions; it is the still ocean in which all waves of passion have been eliminated. This, however, would not be a true Rasa according to Rūpa, who defines the experience of Rasa as involving some type of love (3.1.4 and 46). All of his illustrations (3.1.36-45) involve a tranquil yogī who moves beyond the realization of the undifferentiated Brahman and the meditative state of objectless consciousness to an encounter with some form of Kṛṣṇa as the object of an astonishing love. A cornerstone of Vaiṣṇava philosophy is the tenet that the Lord (Bhagavān or Puruṣottama) represents a higher form of reality than that which is encountered as the undifferentiated Brahman.[111] The peaceful devotees may reside in a calm ocean, but finally it must be an ocean stirred up to some degree by the surges of love which indicate an awareness of divine form. And the more motion in the ocean, the more intense the waves of emotions, the higher it is ranked on the hierarchical scale. Rūpa, therefore, declares the joy of the yogīs to be limited or incomplete, whereas that joy related to the Lord is unlimited or complete (3.1.5). The Peaceful Rasa is also placed lowest on the hierarchical scale because it involves only an encounter with the essential form (*svarūpa*) of the Lord, and is not connected in any way with his charming *līlās* or divine play (3.1.6).

Moving up the hierarchical ladder, the next type of religious experience, or devotional Rasa, is the Respectful Rasa (*prīta-bhakti-rasa*).[112] This Rasa is divided into two subtypes: Politely Respectful and Relationally Respectful. In the first, Kṛṣṇa (as the *viṣaya-ālambana-vibhāva*) appears as the awesome master and highest object of worship (3.2.11-15) and the devotees (as the *āśraya-ālambana-vibhāva*) take the forms of his servants (3.2.6; four types are presented in 3.2.18-56). It may be of interest to note that the gods, such as Brahmā, Śiva, and Indra are included in this latter category (3.2.19). In the second, Kṛṣṇa appears as a superior and protective elder (3.2.148) and the devotees take on the forms of his sons and other younger relatives (3.2.149). Kṛṣṇa's son Pradyumna is singled out as best among this type of "vessel" or devotee (3.2.152). Dust from the feet of Kṛṣṇa is listed as an Enhancing Excitant of the first type, whereas his affectionate smile is listed as an example of an Enhancing Excitant for the second. Adhering scrupulously to one's assigned task (the example given is fanning Kṛṣṇa) is an Indication

of the Politely Respectful Rasa, and occupying a seat lower than Kṛṣṇa's is an Indication of the Relationally Respectful Rasa. All the remaining aesthetic components are likewise employed to nurture the particular Foundational Emotion of this Rasa to a "relishable" level. The resulting religio-emotional experience is connected with a relationship in which Kṛṣṇa as the supreme Lord is encountered as the worshiper's own caretaker (3.2.167-68). Since the intensity of this type of relationship is compromised by a differential in power, it is surpassed by the following types.

The third type of devotional Rasa is that of Companionship (*preyo-bhakti-rasa*, also known as *sākhya* or *maitrī-maya rasa*). Here Kṛṣṇa appears as the devotee's friend, and the devotee assumes the position of Kṛṣṇa's friend, equal to Kṛṣṇa in form, dress, and qualities (3.3.8). The devotees who experience this Rasa are completely unrestrained and enjoy confident familiarity with Kṛṣṇa. Here we begin to see the positive effects of the increasing presence of the "sweetness" (*mādhurya*) and "myness" (*mamatā*) perspectives referred to above, and the concomitant fading of the "majestic" (*aiśvarya*) perspective that was dominant in the previous Rasa. The friends are divided between those found in the city of Dvārakā and those found in the higher realm of Vraja. Arjuna is named as the best of the friends of the city (3.3.13). The higher group of Kṛṣṇa's friends in Vraja are further divided into four types: The "allies" are slightly older than Kṛṣṇa, and therefore possess some parental affection for him; Kṛṣṇa's elder brother Balarāma is a chief exemplar of this type of friend (3.3.25). The "assistants" are slightly younger than Kṛṣṇa, and therefore possess some respect for him; Devaprastha is the chief exemplar here (3.3.33). The "dear friends" are the same age as Kṛṣṇa, and are therefore his equals; Kṛṣṇa's good friend Śrīdāma is singled out as the best of this category of friend (3.3.40). The highest type of friends are the "dear playful friends," since they are Kṛṣṇa's confidants in his secret matters of love affairs. Subala and Ujjvala are mentioned as the best of this type (3.3.45). The Indications of this Rasa include such sports as wrestling, playing with balls, gambling, carrying one another on the shoulders, and play-fighting with sticks, as well as other activities such as sitting and sleeping with Kṛṣṇa on his bed, telling him entertaining jokes, playing in ponds, and dancing and singing with him (3.3.86-88). The unique feature of this Rasa is its Foundational Emotion of "love called 'friendship' (*sakhya*) which exists between two persons of approximately equal status; it consists of confident familiarity and lacks any sense of awesome respect" (3.3.105). Because of the more equal power relationship, intimate friendship is possible, making this Rasa much more intense than the previous two. It is also this feature

that distinguishes the Rasa of Companionship from both the Respectful Rasa and the Rasa of Parental Affection. Rūpa writes: " Since there is the sweetness of identical emotional states in both Kṛṣṇa and his friends in the Rasa of Companionship, it produces a special sense of wonder in the mind. In the Rasas of Respectfulness and Parental Affection, however, the emotional states of Kṛṣṇa and his devotees are different and unequal. For this reason, connoisseurs whose hearts are filled with friendship recognize a special quality in the Rasa of Companionship that makes it unique among the Rasas" (3.3.134-36).

The second most intense Rasa according to Rūpa is the Rasa of Parental Affection (*vatsala-bhakti-rasa*). Here Kṛṣṇa (as the *viṣaya*) appears as a child in need of nurturing protection and the devotee (as the *āśraya*) assumes the position of an elder who cares for young Kṛṣṇa. These are opposite to the conditions of the Respectful Rasa. Moreover, Rūpa states that since Kṛṣṇa is here the recipient of kindness and protection, his majestic power is not manifest (3.4.5). Again, the absence of any sense of Kṛṣṇa's majestic power and the presence of a sense of his sweetness is the measure of the intensity and value of a Rasa. Kṛṣṇa's foster parents Yaśodā and Nanda are ranked the highest among this type of devotee (3.4.10-16). The Enhancing Excitants are the sweet, charming, and mischievous ways of the child Kṛṣṇa. The Indications include such acts on the part of Kṛṣṇa's parents as smelling his head and giving him baths. A ninth and unique Response is added to the standard list of eight Responses for women in this Rasa: the flowing of breast milk (3.3.45). The Foundational Emotion of this Rasa is defined as Parental Affection (*vātsalya*), which "consists of a love that is devoid of deferential respect and belongs to one who shows kindness to Kṛṣṇa as a needy recipient of kindness" (3.4.52). This Rasa too has a unique feature: it will not diminish when not reciprocated (3.4.79). When mutual friendship is not returned it disappears, whereas there is no expectation of mutual friendship from a tiny baby. Rūpa, therefore, recognizes a unique strength in this kind of love.

The most supreme devotional Rasa and the highest type of religious experience possible is the Amorous Rasa (*madhura-bhakti-rasa*). Since he has written another book devoted entirely to this single Rasa, the *Ujjvalanīlamaṇi*, Rūpa spends little time illustrating it here. Nonetheless, it is clearly the highest Rasa for him and he presents it in the familiar terms of the classical rasa theory. The erotically charming Kṛṣṇa represented in the *Gītagovinda* is the object (*viṣaya*) of this Rasa (3.5.5), and the gopīs of Vraja are its vessels (*āśrayas*, 3.5.6). The most exalted of all the women — of all vessels or devotees for that matter — is Rādhā, daughter of Vṛṣabhānu (3.5.7). The Enhancing Excitants are exemplified by the

sound of Kṛṣṇa's flute, and the Indications include such acts as smiles and sidelong glances. The Foundational Emotion of Amorous Love (*madhurā-rati*) is explored in terms of the various states of union and separation (3.5.24-35). The distinctive feature of this Rasa is that it is not diminished by any circumstances (3.5.21). It is clear from his previous statements that this Rasa encompasses the strengths of all the other forms of love, making it the Rasa *par excellence*.

In summary, Rūpa has created a typology of religious experience that ranks the various types of possible ultimate relationships in terms of intimacy with the divine and intensity of emotion. Within this typology Rūpa is able to place both the Peaceful (*śānta*) experience of the ascetic yoga traditions, which often define the ultimate state as the absence of all emotions, and the Amorous (*śṛṅgāra*) experience of passionate devotion, which seeks to utilize the power of all emotions to establish a solid connection with the divine as beloved. These two impulses represent polar tensions that have defined and enlivened much creative debate within Hindu philosophy, and Rūpa's presentation provides yet another important way of viewing their relationship.[113]

This typology is not rigid, however, for Rūpa recognizes that the Primary Rasas are frequently combined in various characters encountered in Vaiṣṇava scripture (3.4.80-84). In fact, to further nuance this typology, Rūpa maintains that from time to time one of the five previously described types of devotees experiences one of the seven Secondary Rasas (4.1.5). Discussion of the seven Secondary Rasas comprises the final quadrant of the text, and a chapter is devoted to each. Again, the decisive factor is some form of love (*rati*) for Kṛṣṇa. For example, a devotee may experience humor (*hāsa*), but for this to be part of the experience of devotional Rasa it has to be a form of humorous love toward Kṛṣṇa. Therefore, within Rūpa's system the Foundational Emotion of the Humorous Rasa is Humorous Love (*hāsa-rati*, 4.1.6). Likewise, the traditional Foundational Emotion of amazement (*vismaya*) becomes Amazed Love (*vismaya-rati*, 4.2.1). In a similar manner, Rūpa works into his system the remaining rasas of the classical theory. Rūpa makes it very clear, however, that Kṛṣṇa can never be the "object" (*viṣaya*) for disgust (*jugupsā*, 2.5.41); Disgusted Love (*jugupsā-rati*) is associated with ascetics and usually takes the body as its object (4.7.1 and 8). The Secondary Rasas serve to enhance the central love and give it variety, much like the Transitory Emotions.

The *Bhaktirasāmṛtasindhu* ends with a discussion of the compatibility and incompatibility of the various Rasas, and a brief presentation of false semblances of Rasas. When compatible Rasas interact, the result is an enhancement of the

dominant Rasa (4.8.16), whereas when incompatible Rasas combine there is a diminishment of the dominant Rasa, just as when salt is added to a sweet drink (4.8.53). Humor, for example, enhances the Amorous Rasa (4.8.7), whereas a mixture of the Amorous Rasa and the Rasa of Parental Affection is highly damaging (4.8.60). A Semblance of a Rasa (*rasābhāsa*) is defined as a defective Rasa. Three types of defects are defined and illustrated: an Uparasa has a defective Foundational Emotion, Excitant, or Indication (4.9.3), an Anurasa has no connection with Kṛṣṇa (4.9.33), and an Aparasa is located in some enemy of Kṛṣṇa (4.9.38). In all three cases, there is no true Rasa.

It is now time to summarize precisely how Rūpa represents the experience of Rasa. In the beginning of the Southern Quadrant he states: "Love for Kṛṣṇa is the Foundational Emotion that becomes the Rasa of devotion (*bhakti-rasa*). It is raised by means of the Excitants, Indications, Responses, and Transitory Emotions to a relishable state in the heart of devotees engaged in such actions as listening to stories about the Lord" (2.1.5). It is clear here that although Rasa becomes varied according to the capacities of its recipients, it is fundamentally one. The single Foundational Emotion of love for Kṛṣṇa is taken to be the unifying core of all true Rasas, resulting in the simultaneously unified and multiple *bhakti rasa* or Rasa of devotion. Moreover, the Foundational Emotion and Rasa are not fundamentally different for Rūpa as they are, for example, for Abhinavagupta. In the previous verse Rūpa remarks that the Foundational Emotion of love (*rati*) becomes Rasa when it is developed (*paripoṣa*) by the various aesthetic components just listed. His view on this subject is, therefore, much closer to that of Bhoja. The key element in Rūpa's entire system is the Foundational Emotion of love for Kṛṣṇa (*kṛṣṇa-rati*). Far from being based on ordinary *vāsanā*s, as it is for most other theoreticians of rasa such as Abhinavagupta, here the Foundational Emotion is understood to be a very special manifestation of divine power. Once it has been established, all else follows. Rūpa makes it clear that this divine love is of such a nature that it naturally proceeds to the level of Rasa with only the slightest exposure to the aesthetic components defined in the terms laid out in this book (2.5.106). It is also of importance to note in the verse quoted above that the location of Rasa for Rūpa is the devotee.[114] This includes both the original characters, such as Rādhā and Yaśodā, and the contemporary practitioner. The question of whether one is an original character, an actor, or a member of the audience is irrelevant according to Rūpa; the real issue is whether or not one's heart is imbued with the *bhāva* of love. Here again, Rūpa's position is much closer to Bhoja's than to Abhinavagupta's.

Rūpa has something even more radical to say, however, in comparison with the classical rasa theory of Bharata. In his section on the Foundational Emotion,

Rūpa asserts: "This charming love makes Kṛṣṇa and related factors into an Excitant and other related aesthetic components, and then expands itself by means of these very components" (2.5.94). What he is saying here is that the Foundational Emotion of love makes objects into Excitants, or opportunities to experience love in intense ways. "Ordinary" objects then become occasions for the expression or experience of love. An ordinary cloud, for example, may evoke the experience of love, but it is the Bhāva or Foundational Emotion which makes the cloud into an object of love that determines the experience. This may be illustrated with an everyday example. Say one person is madly in love with another, but for some reason is separated from the beloved. If the beloved happened to leave a jacket behind, the sight of that jacket will be an occasion to experience the pangs of love. The jacket itself is not the foundational cause of the love, however, but is rather an object that evokes a preexisting love. Another person may very well walk past the jacket and experience nothing whatsoever, viewing it simply as an old piece of clothing. Again, the *bhāva* is the determining factor, and this is what makes Rūpa's system quite different from Bharata's, wherein the dramatic objects function as Excitants to create a particular feeling. For Rūpa love is and remains foundational, or to repeat (and reverse) the common adage: "Love is God." Once it has sprouted in the heart it expands and expresses itself by means of various aesthetic components. In this regard, Rūpa writes: "This process is just like the ocean which, having filled clouds with its own water, increases itself by means of this very rain water" (2.5.95). Besides suggesting the identity of love and Kṛṣṇa, this verse indicates more about the expanding nature of love; once established, it goes on increasing its own delight through its joyful play with various components, now seen as part of itself. This is the eternal play of love as understood by Rūpa and other Gauḍīya theologians.

A grasp of Rūpa's views on the Foundational Emotion of love also helps us understand his great concern for spiritual practice (*sādhana*), for the main purpose of such practice is the generation of a *bhāva*, the love for Kṛṣṇa. He says, "Diligent dedication to spiritual practices brings about desire (*ruci*) for Hari, then produces attachment (*āsakti*) for Him, and then causes the birth of love (*rati*) for Him" (1.3.8). Once this divine emotion of love has been generated, through its own playful nature it goes on and on to higher levels of intensity and enjoyment. This is the experience of Rasa. Rūpa uses the word *prema*, which I have translated as "supreme love," as representative of the higher states emotional experience. In the *Bhaktirasāmṛtasindhu* he identifies the higher stages of *prema* or supreme love as *sneha* (tenderness) and *rāga* (passion) (e.g., 3.2.78). In the *Ujjvalanīlamaṇi*,

however, he gives the more detailed list of the expansions of love as: *prema, sneha, māna, praṇaya, rāga, anurāga,* and finally *bhāva* (UN 14.60). The last of these, however, is not to be confused with the *bhāva* that is the Foundational Emotion. Here the word *bhāva* means *mahābhāva* ("great emotion"). This is the ultimate experience of love and the culmination of true Rasa, which is associated with Rādhā, the most profound "vessel" of divine emotion.

The ultimate experience, then, for Rūpa is one continual and expansive religio-aesthetic experience of love. This involves playful interaction between the dynamically interconnected lover, beloved, and love itself. Once love has been established in the purified heart, the entire world becomes a divine stage and an occasion for experiencing blissful love for Kṛṣṇa, who in fact (according to Gauḍīya theology) is not different from the world — not, at least, from the world seen with a clear mind and a soft heart characterized by the state of pure luminosity (*śuddha-sattva*).

NOTES

1. The second of Patañjali's *Yoga-sūtras* reads *yogaś citta-vṛtti-nirodha.*

2. I use the capitalized form of "Rasa" to refer specifically to Rūpa Gosvāmin's concept, and the non capitalized form of "rasa" to refer to the concept associated with the aesthetic theory concerned with ordinary drama. Obviously the boundary between these is not always clear; however, it is my hope that this distinction will help reduce misunderstanding.

3. Friedhelm Hardy, *Viraha-Bhakti: The Early History of Kṛṣṇa Devotion in South India* (Delhi: Oxford University Press, 1983), pp. 6-10.

4. Gauḍīya sources for the life story of Rūpa Gosvāmin include the *Caitanya Caritāmṛta* of Kṛṣṇadāsa Kavirāja, the *Laghuvaiṣṇava Toṣanī* of Jīva Gosvāmin, and the *Bhaktiratnākara* of Narahari Cakravartin. A good Bengali account of Rūpa's life can be found in Nareśacandra Jānā, *Vṛndāvaner Chaya Gosvāmī* (Calcutta: Kalikātā Viśvavidyālaya, 1970), pp. 83-147. A fairly solid account in English is available in S. K. De *Early History of the Vaisnava Faith and Movement in Bengal* (Calcutta: Firma KLM Private Ltd., 1962). A good account in Hindi is available in Prabhudayāl Mītal, *Braj ke Dharma-Sampradāyo kā Itihās* (Delhi: National Publishing House, 1968), pp. 311-314.

5. Jānā, pp. 19-21. See also the fine discussion of the dating of Rūpa's life by Neal Delmonico, "Sacred Rapture: A Study of the Religious Aesthetic of Rūpa Gosvāmin" (Ph.D. dissertation, University of Chicago, 1990), pp. 279-80.

6. These are the names given to the three brothers later by Caitanya. Anupama's original name is recorded as Vallabha, but information is uncertain about the original names of Sanātana and Rūpa. Mītal and others have stated that their names were Amara and Santoṣa respectively. See Mītal, p. 311.

7. See Narahari Cakravartin, *Bhaktiratnākara*. Edited by Navīnakṛṣṇadāsa Vidyālaṃkāra (Calcutta: Gauḍīya Mission, 1960), pp. 28-29.

8. Some Gauḍīya sources claim that Sanātana and Rūpa were forced into the service of the Shāh. See ibid., p. 28.

9. Some scholars have suggested that the two brothers had actually converted to Islam, but there is little evidence to support this claim. For a detailed discussion of this issue see Jānā, pp. 27-39.

10. A sense of his discontent may be gleaned from this verse Rūpa is reported to have sent his brother Sanātana after leaving his post in the Muslim court:

    Where, alas, is Ayodhyā, the kingdom of Rāma now? Its glories have disappeared. And where is the famous Mathurā of Kṛṣṇa? It also is devoid of its former splendor. Think of the fleeting nature of things and settle your course.

    [Quoted in Dinesh Chandra Sen, *Chaitanya and His Age* (Calcutta: University of Calcutta, 1924), p. 220.]

11. This is recorded in Kṛṣṇadāsa Kavirāja's *Caitanya Caritamṛta* 2.19, especially 104 ff.

12. A recent document translated by Irfan Habib, however, suggests that Rūpa may have been alive yet in 1566. See "A Documentary History of the Gosāins (Gosvāmīs) of the Caitanya Sect at Vṛndāvana," in *Govindadeva: A Dialogue in Stone*, ed. by Margaret H. Case (New Delhi: Indira Gandhi National Centre for the Arts, 1996), p. 156.

13. In fact, Rūpa came to be identified by later practitioners of his Rāgānugā Bhakti Sādhana as an eternal character in Kṛṣṇa's līlā, most specifically as Rūpa Mañjarī, the chief assitant of the important sakhī Lalitā. See my *Acting as a Way of Salvation: A Study of Rāgānugā Bhakti Sādhana* (New York: Oxford University Press, 1988), p. 90-91, 107, and 113-14.

14. Alan Entwistle, *Braj: Center of Krishna Pilgrimage* (Groningen: Egbert Forsten, 1987), p. 136.

15. S.M. Ikram, *Muslim Civilization in India* (New York: Columbia University Press, 1964), p. 78.

16. Mītal, *Braj ke Dharma-Sampradāyo kā Itihās*, p. 305.

17. For a detailed history of this group, see Jānā's *Vṛndāvaner Chaya Gosvāmī*, or De's *Early History of the Vaisnava Faith and Movement in Bengal*, pp. 111-65.

18. Madhurai is called the southern Mathurā in many texts, suggesting a significant connection between this important cultural center of the south and the region of Vraja in the north. See, for example, *Bhāgavata Purāṇa* 10.79.15. More research needs to be conducted on this subject.

19. See Nārāyaṇa Bhaṭṭa, *Vraja Bhakti Vilāsa*, edited by Krishnadas Baba (Kusum Sarovar: Krishnadas Baba, 1960). Nārāyaṇa Bhaṭṭa is discussed in my *Journey Through the Twelve Forests* (New York: Oxford University Press, 1994), pp. 55-63.

20. For a discussion of the life and works of Viśvanātha, see Haridāsa Dāsa, *Gauḍīya Vaiṣṇava Abhidhāna* (Navadvīpa: Haribol Kuṭīr, 1957), 3: 1370.

21. See 1.2.269 and 1.2.309.

22. Puṣṭi Mārgīya sources claim that he was a Tailang *brāhmaṇa* from Andhra Pradesh. See the *Śrī Nāthajī kī Prākaṭya Vārtā.* Friedhelm Hardy argues for a connection with the south. See "Mādhavendra Purī: A Link Between Bengal Vaiṣṇavism and South Indian Bhakti," *Journal of the Royal Asiatic Society*, no. 1 (1974): 23-41.

23. See my article, "Śrī Nāthajī: The Itinerant Lord of Mount Govardhana," *Journal of Vaiṣṇava Studies* 3, no. 3 (summer 1995), pp. 6-10.

24. For example, Vallabha's *Subhodini* is filled with uses of and references to the rasa theory and its vital components such as the *vibhāva, anubhāva*, and *vyabhicārī-bhāva.*

25. *raso vai saḥ. rasam hyevāyam labdhvānandī bhavati. . . . eṣa hyevānandayāti.*

26. For discussion of the dating of the *Nāṭya Śāstra* see Jan Gonda, gen. ed., *A History of Indian Literature*, 10 vols. (Wisebaden: Otto Harrassowitz, 1973), vol. 5: *Indian Poetics*, by Edwin Gerow, p. 245.

27. Ibid., p. 245-46.

28. This list includes eight *sthāyi-bhāvas* and thirty-three *vyabhicāri-bhāvas*. See *Nāṭya Śāstra* 7.6. The text I translate from is *Nāṭya Śāstram of Bharatamuni*, with the commentary of Abhinavagupta, 2 vol., edited with Sanskrit and Hindi commentaries by Madhusudan Shastri (Varanasi: Banaras Hindu University, 1971). If the eight *sāttvika-bhāvas* are added the list becomes forty-nine, but many later writers consider the *sāttvika-bhāvas* to be types of *anubhāvas.*

29. The *Nāṭyaśāstra* (NŚ)says that the *sthāyi-bhāva* is greatest among the *bhāvas*, just as a king is greatest among people and the guru is greatest among the disciples (7.8).

30. A good discussion of these components of dramatic experience is found in S. K. De, *History of Sanskrit Poetics*, (Calcutta: K. L. Mukhopadhyay, 1960). vol. 2. I have translated these terms respectively as the Excitants, Indications, and Transitory Emotions.

31. NŚ 6.32. Although Bharata does not mention the *sthāyi-bhavas* in this sūtra, in a statement that follows soon after the sūtra he states that the *sthāyi-bhavas* attain the state of rasa (*rasatva*) in combination with the various *bhāvas*. (*tathā nānābhāvopagatā api sthāyino bhāvā rasatvam āpnuvanti*)

32. NŚ 7.4.

33. See, for example, *Sāhitya Darpaṇa* 3.29 and *Agni Purāṇa* 339.36. The second is the cited source for this twofold division of the *vibhāva* for Rūpa. See BRS 2.1.15.

34. NŚ 7.5.

35. NŚ 7.93.

36. This is a common claim that he makes, for example, in his *History of Sanskrit Poetics.*

37. J. L. Masson and M. V. Patwardhan, *Aesthetic Rapture* (Poona: Deccan College, 1970), p. 3.

38. Abhinavagupta seems to occupy the position in many Western representations of rasa theory that Śankara occupies in many Western representations of Indian philosophy.

39. Masson and Patwardhan, *Aesthetic Rapture*, p. 4. See Mark Dyczkowski, *The Doctrine ofVibration: An Analysis of the Doctrines and Practices of Kashmir Shaivism* (Delhi: Motilal Banarsidass, 1989), pp. 25-26, for suggestions that the Vaiṣṇavas of Kashmir may have have a significant influence on Kashmir Śaivism.

40. A work like G. K. Bhat, *Rasa Theory* (Baroda: University of Baroda, 1984), for example, culminates in the theory of Abhinavagupta, clearly suggesting that this is the very pinnacle of rasa theory.

41. See K. C. Pandey, *Abhinavagupta: An Historical and Philosophical Study* (Varanasi: Chowkhamba Sanskrit Series, 1963) for a study of the life and work of Abhinavagupta.

42. This is a translation of a passage from Abhinava's *Locana*. It has been cited and translated by Masson and Patwardhan, *Śāntarasa and Abhinavagupta's Philosophy of Aesthetics* (Poona: Bhandarkar Oriental Research Institute, 1969), pp. 50-51. I have taken the liberty of eliminating some of the Sanskrit terms included in parentheses.

43. Masson and Patwardhan, *Aesthetic Rapture*, p. 18.

44. Masson and Patwardhan, *Śāntarasa*, p. 89.

45. Raniero Gnoli, *The Aesthetic Expereince According to Abhinavagupta* (Vanarasi: Chowkhamba Sanskrit Series, 1968), p. xlvi; see also p. 59. This book contains the Sanskrit text and translation of Abhinavagupta's commentary on Bharata's rasa-sūtra.

46. *Abhinavabhāratī*. See Gnoli, p. 78.

47. See Masson and Patwardhan, *Śāntarasa*, pp. 130-31.

48. See Edwin Gerow and Ashok Aklujkar, "On Śānta Rasa in Sanskrit Poetics," in *Journal of the American Oriental Society* 11, no. 1 (January-March 1972): 80-87.

49. This is the main argument of Masson and Patwardhan in their study *Śāntarasa*. This argument is supported by V. Raghavan in *The Number of Rasa-s* (Madras: Adhar Library and Research Centre, 1967).

50. Gnoli, 48.

51. *Śāntarasa*, p. 21.

52. See the representation of Bhaṭṭa Nāyaka's view in the *Abhinavabhārati*, Gnoli, p. 45. (Shastri's edition, p. 643.)

53. See S. K. De, *Sanskrit Poetics as a Study of Aesthetics*, with notes by Edwin Gerow (Berkeley: Unviversity of California Press, 1963), p. 21.

54. Gnoli, p. xxi.

55. Masson and Patwardhan, *Śāntarasa*, pp. vii-viii.

56. Mysore Hiriyanna, *Art Experience* (Mysore: Kavyalaya Publishers, 1954), p. 28.

57. I translate from the *Abhinavabhāratī* included in the *Nāṭya Śāstra* edited by Madhusudan Shastri. Relevant portions of the Sanskrit text have been reproduced and translated into English by Raniero Gnoli, *The Aesthetic Experience According to Abhinavagupta*.

58. My translation of *Abhinavabhāratī*, Ibid., p. 623.

59. Ibid., p. 623.

60. *tathā nānābhāvopagatā api sthāyino bhāvā rasatvam āpnuvanti* (NŚ 6.32).

61. *Agni Purāṇa* 339.4 states: "the (*sthāyi-bhāva*) love becomes fully developed from contact with the Transitory Emotions and other aesthetic components, and is called the Amorous Rasa." (*ratiḥ sā ca paripoṣam upeyuṣī vyabhicāryādi-sāmānyāt śṛṅgāra iti gīyate.*) The source for my reading is *Agnipurāṇa*, ed. by Ācārya Baldeva Upādhyāya (Varanasi: Chowkhamba Sanskrit Series, 1966), p. 492.

62. See, for example, Sivaprasad Bhattacharya, "Bhoja's Rasa-Ideology and Its Influence on Bengal Rasa-Śāstra," *Journal of the Oriental Institute* (University of Baroda) 13, no. 2 (December 1963), p. 106-19. See also the excellent Ph.D. dissertation of Delmonico, "Sacred Rapture: A Study of the Religious Aesthetic of Rūpa Gosvāmin."

63. Bhattacharya, p. 119. This is also a major point made by Delmonico.

64. S. N. Ghosal Sastri, *Rasacandrikā and Studies in Divine Aesthetics* (Shantiniketan: Visva-bharati, 1974), p. 42.

65. For a brief sketch of the life and works of Bhoja, see S. K. De, *History of Sanskrit Poetics*, vol. 1, pp. 133-40.

66. Ibid., vol. 1, p. 137, and vol. 2, pp. 201 & 207. De comments: "The school of opinion represented in Poetics by the *alaṃkāra*-portion of the *Agni-purāṇa* apparently follows a tradition which departs in many respects from the orthodox systems, and which we find developed by Bhoja in his own way in his *Sarasvatī-kaṇṭhābharaṇa* (vol. 2, pp. 201-02).

67. A major study of this work has been completed by V. Raghavan. See his *Bhoja's Śṛṅgāra Prakaśa*, rev. 3rd ed. (Madras: Punarvasu, 1978).

68. Ibid., vol. 1, p. 97. Rasa and the various *bhāvas* are treated in chapter 339 of the *Agni Purāṇa*. De also remarks that "although the *Agni-purāṇa* recognizes nine Rasas, adding *śānta* to the orthodox eight, it extols and gives prominence to *śṛṅgāra*: a trait which is unique and which is found fully developed in Bhoja who accepts no other Rasa than *śṛṅgāra* in his *Śṛṅgāra-prakāśa* and gives almost exclusive attention to this important Rasa in his *Sarasvatī-kaṇṭhābharaṇa* (vol. 2, p. 202).

69. Though like Bhaṭṭa Lollaṭa before him, Bhoja tends to privilege the original character as the best location of Rasa.

70. Raghavan, p. 423.

71. Ibid., p. 423-24, especially the Sanskrit text cited on p. 424.

72. Raghavan concurs: "To Bhoja, Rasa, as ordinarily understood, means what it meant to Daṇḍin and Lollaṭa, the Prakṛṣa (enhancement) of the Sthāyi-bhāva." Ibid., p. 423.

73. Ibid., p. 475.

74. Bhattacharya, "Bhoja's Rasa-Ideology and Its Influence on Bengal Rasa-Śāstra," p. 107.

75. Delmonico makes this important point, p. 124. The *Agni Purāṇa* says exactly the same thing. See 339.4-5.

76. See chapter 339, especially verse 1-5. See Suresh Mohan Bhattacharya, *The Alaṃkāra-Section of the Agni-Purāṇa* (Calcutta: Firma KLM Private Ltd., 1976), pp. 127-28, and p. 135 for a discussion of the dating and location of the composition of this text. Commenting on the similarilty of Bhoja and the *alaṃkāra* section of the *Agni Purāṇa*, S. K. De writes: "It is not suggested that Bhoja is directly copying from the *Agni-purāṇa* or the Purāṇa copying directly from Bhoja; it is quite possible that they exploit in common an unknown source. But there is hardly any doubt that they follow a common tradition which is different in many repects from that of the Kashmirian writers." *Sanskrit Poetics*, Vol. 2, p. 207. Some scholars have suggested that the *Agni Purāṇa* borrowed from Bhoja, whereas others have argued that Bhoja borrowed from the *Agni Purāṇa* (See Bhattacharya, *The Alaṃkāra-Section of the Agni-Purāṇa*, pp. 120-27 for a discussion of this issue). Regardless, this debate further highlights the close relationship between the aesthetic theories expressed by Bhoja, and the *Agni Purāṇa*. Rūpa quotes the *Agni Purāṇa* in BRS 2.1.15.

77. Much of the comparison that follows is dependent upon Delmonico, *Sacred Rapture*, pp. 141-42.

78. See, for example, Gerow, *Indian Poetics*, pp. 271-72.

79. *ratidevādiviṣayā . . . bhāvaḥ proktaḥ. Kāvyaprakāśa* 4.35. See R. C. Dwivedi, *The Poetic Light : Kāvyaprakāśa of Mammaṭa* (Delhi: Motilal Banarsidass, 1977), Sanskrit text, p. 90, English translation, p. 91.

80. *Abhinavabhāratī*, Śānta-prakaraṇa. See Masson and Patwardhan, *Śānta Rasa*, p. 139.

81. Some earlier scholars had suggested that Vopadeva was the author of the *Bhāgavata Purāṇa*, though this now seems to be a wildly erroneus claim. See J. N. Farquhar, *An Outline of the Religious Literature of India* (Delhi: Motilal Banarsidass, 1920), pp. 231, 234. The *Muktāphala* was published with the commentary of Hemādri in the Calcutta Oriental Series, Isvara Chandra Sastri and Haridasa Vidyabagisa, eds. (Calcutta: Badiya Nath Dutt, 1920), no. 5.

82. Commentary on *Muktāphala* 11.1. Ibid., p. 164.

83. Ibid., p. 187.

84. See *Ujjvalanīlamaṇi* 15.151.

85. Rūpa refers to Lakṣmīdhara's *Nāmakaumudī* in BRS 3.2.2.

86. Delmonico makes this point, p. 182.

87. The numbering system I use to identify verses follows this format: the first number refers to one of the four quadrants, the second number refers to the chapter, and the third number refers to the individual verse. Thus, 2.4.32, for example, refers to the thirty-second verse in the second wave of the Southern Quadrant.

88. For a discussion of *śabda* as the chief *pramāṇa* in Gauḍīya Vaiṣṇavism, see S. K. De, *Vaiṣṇava Faith and Movement*, pp. 226-27.

89. These include the *Dāna-keli-kaumudī, Haṃsa-dūta, Lalita-mādhava, Padyāvalī, Uddhava-saṃdeśa,* and *Vidagdha-mādhava.*

90. This is a term coined by Kenneth Bryant. He defines it in Chapter III of *Poems to the Child-God* (Berkeley: University of California, 1978).

91. See above, note 20.

92. Local tradition in Vṛndāvana has it that Viśvanātha was a reincarnation of Rūpa Gosvāmin.

93. *Kṛṣṇa tu bhagavān svayam.* Bh. P. 1.3.28.

94. See his commentary on 1.3.1 and 2.5.92.

95. An interest in Rāgānugā Sādhana first drew me to the *Bhaktirasāmṛtasindhu.* For a detailed discussion of this *sādhana,* see my *Acting as a Way of Salvation.*

96. I want to be very clear about my use of the term "imitation," since this may easily be misunderstood. The term imitation has two connotations for the English speaker. First, the term is used to refer to something that is a false copy or counterfeit. The second use of the term, commonly employed by sociologists and psychologists, refers to the performance of an act that involves the copying of patterns of behavior and thought of other individuals as a means to enter their world. I use the term imitation only in this latter sense. Donna Wulff has used "conforming (oneself) to" to refer to the same thing. [*Drama as a Mode of Religious Realization: The Vidagdhamādhava of Rūpa Gosvāmin* (Chico, Calif: Scholars Press, 1984), p. 32] This translation is also acceptable, especially considering the history of the term *conformatio* by Christian monastic theologians, such as Bernard of Clairvaux, who were concerned with articulating the "imitation of Christ." Imitation is an equally acceptable translation, however, if we keep in mind that it is not "mere imitation," but an imitation that includes a particular intention: the realization of the emotional state (*bhāva*) of the one being imitated. Sincere imitation (*sādhana*) eventually gives way to becoming (*bhāva*). The historian of religions Mircea Eliade also uses the term imitation in this positive sense. For him, it is the "imitation" of a religious paradigm that guarentees the authenticity of an act. See, for example, his *Sacred and Profane* (New York: Harcourt, Brace & World, 1959).

97. See Shashibhushan Dasgupta, *Obscure Religious Cults* (Calcutta: Firma KLM, 1946), pp. 219, 228, and 254-55.

98. Jīva Gosvāmin discusses this in some detail in his *Bhakti Sandarbha*, 278, pp. 475-76.

99. There were and continue to be some men who interpret Rūpa's intruction to mean that the imitation of the gopīs is to be done with the physical body, and therefore dress the physical body as a woman. For more on this practice and resulting controversy, see my *Acting as a Way of Salvation,* Chapter 6.

100. This, for example, is the position of Kṛṣṇadāsa Kavirāja, who writes in the *Caitanya Caritāmṛta*: "The *sādhana* is of two kinds: external and internal. The external is perfoming listening (*śravana*), praising (*kīrtana*), and so forth, with the *sādhaka-deha.* The internal is meditatively performing service to Kṛṣṇa in Vraja night and day in the mind with one's own *siddha-deha*" (2.22.156-57).

101. For more on Mañjarī Sādhana, see my *Acting as a Way of Salvation*, pp. 108-14.

102. See, for example, the commentaries on 1.2.28 and 55.

103. The definition of the aesthetic components is repeated in 2.5.85-86.

104. These terms do not appear in Bharata's *Nāṭya Śāstra*, however, they were certainly in common usage in Rūpa's time. To support his use of them he quotes the *Agni Purāṇa*, 339.36. See BRS 2.1.15. This twofold division of the *vibhāva* is also defined in the *Sāhitya Darpaṇa* of Viśvanātha Kavirāja, 3.29.

105. This image is most likely drawn from the *Nāṭya Śāstra* 7.7.

106. See 2.5.3-5; and 2.5.39 and 42.

107. Once again we observe a point of similarity between the theories of Rūpa and Bhoja.

108. See Jīva's commentary on 2.5.33. See also his commentary on 2.5.27 and 30 for use of this term in defining the relationship in Respect and Friendship respectively.

109. The majestic *aiśvarya* and the sweet *mādhurya* perspectives correlate roughly with Rudolf Otto's *mysterium tremendum* and *mysterium fascinans*. See Rudolf Otto, *The Idea of the Holy*, translated by John Harvey (London: Oxford University Press, 1923), pp. 12-24 and 31-40.

110. See, for example, *Bhāgavata Purāṇa* 2.2.8-14.

111. See, for example, *Bhagavad-gītā* 15.16-18.

112. This rasa is also called *dāsya-bhakti-rasa*.

113. Many years ago Louis Dumont suggested that "the secret of Hinduism may be found in the dialogue between the renouncer and the man-in-the-world" ("World Renunciation in Indian Religions," *Contributions to Indian Sociology* 4 [1960]: 37-38). While this controversy is of course known in other contexts, what is noteworthy in Hindu treatments of this polarity is that advocates of each generally try to incorporate (and subordinate), rather than exclude or outright reject, the other.

114. Rūpa makes this even more clear in 2.5.107-08.

* * *

The Bhaktirasāmṛtasindhu
of
Rūpa Gosvāmin

श्रीश्री-रूपगोस्वामि-प्रभुपाद- प्रणीतः

श्रीभक्तिरसामृतसिन्धुः

भगवद्भक्तिभेद-निरूपकः

पूर्व-विभागः

प्रथमलहरी—सामान्यभक्तिः

अखिलरसामृतमूर्तिः प्रसृमररुचिरुद्धतारकापालिः ।
कलितश्यामा-ललितो राधाप्रेयान् विधुर्जयति ॥ (१)

हृदि यस्य प्रेरणया प्रवर्तितोऽहं वराकरूपोऽपि ।
तस्य हरेः पदकमलं वन्दे चैतन्यदेवस्य ॥ (२)

विश्राममन्दिरतया तस्य सनातनतनोर्मदीशस्य ।
भक्तिरसामृतसिन्धु-र्भवतु सदाऽयं प्रमोदाय ॥ (३)

भक्तिरसामृतसिन्धौ चरतः परिभूतकालजालभियः ।
भक्तमकरानशीलित-मुक्तिनदीकान्नमस्यामि ॥ (४)

मीमांसकबडवाग्नेः कठिनामपि कुण्ठयन्नसौ जिह्वाम् ।
स्फुरतु सनातन! सुचिरं तव भक्तिरसामृताम्भोधिः ॥ (५)

भक्तिरसस्य प्रस्तुतिरखिलजगन्मङ्गलप्रसङ्गस्य ।
अज्ञेनापि मयास्य क्रियते सुहृदां प्रमोदाय ॥ (६)

एतस्य भगवद्भक्तिरसामृतपयोनिधेः ।
चत्वारः खलु वक्ष्यन्ते भागाः पूर्वादयः क्रमात् ॥ (७)

तत्र पूर्वे विभागेऽस्मिन् भक्तिभेदनिरूपके ।
अनुक्रमेण वक्तव्यं लहरीणां चतुष्टयम् ॥ (८)

BHAKTIRASĀMṚTASINDHU

Śrī Rādhā-Govindadevo Vijayate

Eastern Quadrant

"Explanation of the Categories of Devotion to the Lord"

First Wave: The General Characteristics of Devotion[1]

1. Glory be to the Moon,[2] whose form is the essence of all Rasas,[3] who has surpassed the string of stars with its brilliance, enhanced the charm of the night, and is the companion of the constellation Rādhā.

[This can also be translated as:][4]

1. Glory be to Kṛṣṇa, whose form is the essence of all Rasas, who has captivated Tārakā and Pālī with his radiant beauty, excited Syāmā and Lalitā, and is the beloved of Rādhā.[5]

2. Even though I am unworthy I praise the lotus-feet of Hari, the lord of consciousness, compelled in my heart by the inspiration of Caitanya.[6]

3. May this *Ocean of the Essence of Devotional Rasa* always delight my eternal Lord of Delight and be a worthy abode for his rest. May it also satisfy my spiritual masters Caitanya and Sanātana.[7]

4. I pay homage to the porpoise-like devotees swimming in the *Ocean of the Essence of Devotional Rasa*, who have overcome fear of the fishnets of time and have left behind the rivers of *mokṣa*.[8]

5. O Sanātana, may your *Ocean of the Essence of Devotional Rasa* outshine even the Mīmāṃsaka fire, dulling its cruel tongue for all time.[9]

6. Though ignorant,[10] for the delight of sensitive people I undertake this praise of Bhakti-Rasa, the Aesthetics of Devotion, which makes all worlds joyful.

7. Four divisions of the *Ocean of the Essence of Devotional Rasa* to the Lord will now be described in order, beginning with the Eastern Quadrant.

8. Four respective waves will be presented in this Eastern Quadrant, which explains the different categories of devotion.

आद्या सामान्यभक्त्याढ्या, द्वितीया साधनाङ्किता ।
भावाश्रिता तृतीया च तुर्या प्रेमनिरूपिका ॥ (९)

तत्रादौ सुष्ठु वैशिष्ट्यमस्याः कथयितुं स्फुटम् ।
लक्षणं क्रियते भक्तेरुत्तमायाः सतां मतम् ॥ (१०)

अन्याभिलाषिताशून्यं ज्ञानकर्माद्यनावृतम् ।
आनुकूल्येन कृष्णानुशीलनं भक्तिरुत्तमा ॥ (११)

यथा श्रीनारदपञ्चरात्रे—
सर्वोपाधिविनिर्मुक्तं तत्परत्वेन निर्मलम् ।
हृषीकेण हृषीकेशसेवनं भक्तिरुच्यते ॥ (१२)

श्रीभागवतस्य तृतीयस्कन्धे च (३/२९/१२-१४)—
अहैतुक्यव्यवहिता या भक्तिः पुरुषोत्तमे ॥ (१३)

सालोक्य-सार्ष्टि-सामीप्य-सारूप्यैकत्वमप्युत ।
दीयमानं न गृह्णन्ति विना मत्सेवनं जनाः ॥ (१४)

स एव भक्तियोगाख्य आत्यन्तिक उदाहृतः ॥ इति । (१५)

सालोक्येत्यादि-पद्यस्थभक्तोत्कर्षनिरूपणम् ।
भक्तेर्विशुद्धता व्यक्त्या लक्षणे पर्यवस्यति ॥ (१६)

क्लेशघ्नी शुभदा मोक्षलघुताकृत् सुदुर्लभा ।
सान्द्रानन्दविशेषात्मा श्रीकृष्णाकर्षिणी च सा ॥ (१७)

तत्रास्याः क्लेशघ्नत्वम्—
क्लेशास्तु पापं तद्बीजमविद्या चेति ते त्रिधा ॥ (१८)

तत्र पापम् —
अप्रारब्धं भवेत् पापं प्रारब्धं चेति तद् द्विधा ॥ (१९)

9. The first wave defines the general characteristics of devotion; the second describes the means of actualizing (*sādhana*) devotion; the third concerns the foundational emotions (*bhāva*); and the fourth explains supreme love (*prema*).

10. The distinguishing characteristics of the highest devotion,[11] as it is fully known by the sages, are clearly described in this first wave.

11. The highest devotion is dedicated service[12] to Kṛṣṇa that is rendered pleasantly,[13] is devoid of desire for anything else,[14] and is unobstructed by intellectual knowledge (*jñāna*) or purposeful action (*karma*).[15]

As illustrated in the *Śrī Nārada Pañcarātra*:

12. Completely free from all limitations, dedicated to Him, and pure, service with the senses to the Lord of Senses is called devotion.[16]

And in the Third Canto (Bh.P. 3.29.12-14):[17]

[Lord Kapila says to his mother Devahūti:]

13-15. Devotion to the Supreme Lord is without motive[18] and is unobstructed.[19] Even if the five kinds of *mokṣa* are offered — namely, co-residence in the same world, equality in power, proximity, similarity in form, or even union — devotees do not accept anything but my service. This very thing called bhakti-yoga has been declared to be the highest aim.

16. The indication of the superiority of the devotees expressed in these verses amounts to a definition of devotion since it shows its supreme purity.

The Six Qualites of Devotion:

17. Devotion a) destroys difficulties, b) bestows auspiciousness, c) trivializes *mokṣa*, d) is very difficult to attain, e) consists of a special concentrated joy, and f) attracts Śrī Kṛṣṇa.[20]

a) The Destruction of Difficulties:

18. Difficulties are of three types: sin, the seeds of sin, and ignorance.

Sin:

19. Sin is itself of two types: that which has not yet begun to take effect, and that which has already begun to take effect.[21]

The destruction of sin that has not yet begun to take effect is illustrated in the Eleventh Canto (Bh.P. 11.14.19):

तत्र अप्रारब्धहरत्वं, यथा एकादशे (भा॰ ११/१४/१९)—

यथाग्निः सुसमृद्धार्चिः करोत्येधांसि भस्मसात् ।
तथा मद्विषया भक्तिरुद्धवैनांसि कृत्स्नशः ॥ (२०)

प्रारब्धहरत्वं, यथा तृतीये (भा॰ ३/३३/६)—

यन्नामधेयश्रवणानुकीर्तनाद् यत् प्रह्वणाद् यत् स्मरणादपि क्वचित् ।
श्वादोऽपि सद्यः सवनाय कल्पते, कुतः पुनस्ते भगवन्नु दर्शनात् ?
(२१)

दुर्जातिरेव सवनायोग्यत्वे कारणं मतम् ।
दुर्जात्यारम्भकं पापं यत् स्यात् प्रारब्धमेव तत् ॥ (२२)

पद्मपुराणे च—

अप्रारब्धफलं पापं कूटं बीजं फलोन्मुखम् ।
क्रमेणैव प्रलीयेत विष्णुभक्तिरतात्मनाम् ॥ (२३)

बीजहरत्वं, यथा षष्ठे (भा॰ ६/२/१७)—

तैस्तान्यघानि पूयन्ते तपोदानव्रतादिभिः ।
नाधर्मजं तद्धृदयं तदपीशाङ्घ्रिसेवया ॥ (२४)

अविद्याहरत्वं, यथा चतुर्थे (भा॰ ४/२२/३९)—

यत्पादपङ्कजपलाशविलासभक्त्या,
कर्माशयं ग्रथितमुद्ग्रथयन्ति सन्तः ।
तद्वन्न रिक्तमतयो यतयोऽपि रुद्ध-
स्रोतोगणास्तमरणं भज वासुदेवम् ॥ (२५)

पाद्मे च—

कृतानुयात्रा विद्याभिर्हरिभक्तिरनुत्तमा ।
अविद्यां निर्दहत्याशु दावज्वालेव पन्नगीम् ॥ (२६)

शुभदत्वम्—

शुभानि प्रीणनं सर्वजगतामनुरक्तता ।
सद्गुणाः सुखमित्यादीन्याख्यातानि मनीषिभिः ॥ (२७)

[Kṛṣṇa says to his close friend and advisor Uddhava:]

20. Just as a blazing fire turns all fuel into ashes, O Uddhava, so devotion focused on me completely consumes all sins.

The destruction of sin that has already begun to take effect is illustrated in the Third Canto (Bh.P. 3.33.6):

[Devahūti says to Lord Kapila:]

21. Even a lowly dog-eater is immediately made fit for the Soma sacrifice by singing, hearing, and meditating on your name, and also by bowing to you and remembering you. How much more so is this true from a direct vision of you, O Lord.[22]

22. A low birth makes one ineligible for the Soma sacrifice, and the cause of a low birth is sin that has already begun to take effect.

And in the *Padma Purāṇa*:

23. Sin that has not yet begun to produce results, the highest sin, the seeds of sin, and sin that is in the process of producing results are all destroyed for those engaged in devotion to Viṣṇu.

The destruction of the seeds of sin is illustrated in the Sixth Canto (Bh.P. 6.2.17): [Viṣṇu's messengers say to Death's messengers:]

24. Sins can be removed by such actions as asceticism, charity, and vows, but these actions will not remove the source of sins born from wickedness. Yet even their source can be removed by service to the feet of the Lord.

The destruction of ignorance is illustrated in the Fourth Canto (Bh.P. 4.22.39):

25. The wise cut the knots of egoism formed by karma[23] by means of devotion to the splendor of the lotus-petaled feet of Vasudeva , whereas the ascetics who have emptied their minds and have suppressed the senses are unable to accomplish this. Therefore, take refuge with Vasudeva.[24]

And in the *Padma Purāṇa*:

26. The highest devotion for Hari, which is accompanied by knowledge, quickly burns up ignorance as a forest fire burns up serpents.

b) **The Bestowal** of Auspiciousness:

27. The wise speak of such auspicious aspects as these: the delight and attraction of all beings in the world, good qualities, and happiness.

तत्र जगत्प्रीणनादिद्वयप्रदत्वं, यथा पाद्मे—

येनार्चितो हरिस्तेन तर्पितानि जगन्त्यपि ।
रज्यन्ति जन्तवस्तत्र जङ्गमाः स्थावरा अपि ॥ (२८)

सद्‌गुणादिप्रदत्वं, यथा पञ्चमे (भा० ५/१८/१२)—

यस्यास्ति भक्तिर्भगवत्यकिञ्चना
सर्वैर्गुणैस्तत्र समासते सुराः ।
हरावभक्तस्य कुतो महद्‌गुणा
मनोरथेनासति धावतो बहिः ॥ (२९)

सुखप्रदत्वम् —

सुखं वैषयिकं ब्राह्ममैश्वरञ्चेति तत् त्रिधा ॥ (३०)

यथा तन्त्रे—

सिद्धयः परमाश्चर्या भुक्तिर्मुक्तिश्च शाश्वती ।
नित्यञ्च परमानन्दो भवेद् गोविन्दभक्तितः ॥ (३१)

यथा हरिभक्तिसुधोदये च—

भूयोऽपि याचे देवेश! त्वयि भक्तिर्दृढास्तु मे ।
या मोक्षान्तचतुर्वर्गफलदा सुखदा लता ॥ इति । (३२)

मोक्षलघुताकृत्—

मनागेव प्ररूढायां हृदये भगवद्रतौ ।
पुरुषार्थास्तु चत्वारस्तृणायन्ते समन्ततः ॥ (३३)

यथा श्रीनारदापञ्चरात्रे—

हरिभक्तिमहादेव्याः सर्वा मुक्त्यादि-सिद्धयः ।
भुक्तयश्चाद्‌भुतास्तस्याश्चेटिकावदनुव्रताः ॥ इति । (३४)

सुदुर्लभा—

साधनौघैरनासङ्गैरलभ्या सुचिरादपि ।
हरिणा चाश्वदेयेति द्विधा सा स्यात् सुदुर्लभा ॥ (३५)

तत्र आद्या, यथा तन्त्रे—

ज्ञानतः सुलभा मुक्तिर्भुक्तिर्यज्ञादिपुण्यतः ।
सेयं साधनसाहस्रैर्हरिभक्तिः सुदुर्लभा ॥ (३६)

The delight and attraction of all beings in the world are illustrated in the *Padma Purāṇa*:
28. All beings in the world are delighted by him who worships Hari, and all animate and even inanimate beings are attracted to him.

The bestowal of good qualities is illustrated in the Fifth Canto (Bh.P. 5.18.12):
29. Gods with all good qualities abide in one whose devotion for the Lord is not motivated by desire for anything. But where are these great qualities to come from for the one who is not a devotee of Hari and is running after unreal external objects out of desire?

30. Happiness is of three kinds: that which is ordinary, that which relates to Impersonal Brahman, and that which relates to the Personal Lord (Īśvara).[25]

An illustration is in the *Tantra*:[26]
31. All marvelous spiritual powers, ordinary enjoyment, eternal mokṣa (i.e., the enjoyment of Brahman), and never-ending supreme joy (i.e., the enjoyment of Īśvara) are all obtained from devotion to Govinda.[27]

An illustration is also in the *Haribhaktisudhodaya*:[28]
32. O God of gods, I pray again and again that firm devotion for you be mine, a devotion which like a creeper bears happiness and the fruit of the four goals that culminate in mokṣa.[29]

c) **The Trivialization of Mokṣa:**
33. When the heart is filled with even a little love for the Lord, the four goals of life (culminating in mokṣa) turn to nothing but straw.[30]

An illustration is in the *Nārada Pañcarātra*:[31]
34. All spiritual powers, mokṣa and so forth, and all marvelous enjoyments follow in the train of the Great Goddess of Devotion[32] to Hari like her servants.

d) **The Difficulty of Attainment:**
35. Loving devotion[33] is difficult to attain for two reasons: it cannot be attained by even long periods of intense practice that is devoid of attachment,[34] and Hari does not offer it readily.

An illustration of the first is in the *Tantra*:
36. Mokṣa is easily attained through knowledge, and ordinary enjoyment is easily attained through the virtuous performance of sacrifices, but loving devotion to Hari is very difficult to attain even by means of thousands of spiritual practices.

द्वितीया, यथा पञ्चमस्कन्धे (भा॰ ५/६/१८)—

राजन्! पतिर्गुरुरलं भवतां यदूनां
दैवं प्रियः कुलपतिः क्व च किङ्करो वः।
अस्त्वेवमङ्ग! भजतां भगवान्मुकुन्दो
मुक्तिं ददाति कर्हिचित् स्म न भक्तियोगम् ॥ इति। (३७)

सान्द्रानन्दविशेषात्मा—

ब्रह्मानन्दो भवेदेष चेत् परार्धगुणीकृतः।
नैति भक्तिसुखाम्भोधेः परमाणुतुलामपि ॥ (३८)

यथा हरिभक्तिसुधोदये—

त्वत्साक्षात्करणाह्लादविशुद्धाब्धिस्थितस्य मे।
सुखानि गोष्पदायन्ते ब्राह्माण्यपि जगद्गुरो! (३९)

तथा भावार्थदीपिकायाञ्च (भा॰ १०/८७/२१)—

त्वत्कथामृतपाथोधौ विहरन्तो महामुदः।
कुर्वन्ति कृतिनः केचिच्चतुर्वर्गं तृणोपमम् ॥ (४०)

श्री कृष्णाकर्षिणी—

कृत्वा हरिं प्रेमभाजं प्रियवर्गसमन्वितम्।
भक्तिर्वशीकरोतीति श्रीकृष्णाकर्षिणी मता ॥ (४१)

यथैकादशे (भा॰ ११/१४/२०)—

न साधयति मां योगो न साङ्ख्यं धर्म उद्धव !
न स्वाध्यायस्तपस्त्यागौ यथा भक्तिर्ममोर्जिता ॥ (४२)

सप्तमे च नारदोक्तौ (भा॰ ७/१०/४८)—

यूयं नृलोके बत भूरिभागा
लोकं पुनाना मुनयोऽभियन्ति।
येषां गृहानावसतीति साक्षाद्
गूढं परं ब्रह्म मनुष्यलिङ्गम् ॥ इति। (४३)

अग्रतो वक्ष्यमाणायास्त्रिधा भक्तेरनुक्रमात्।
द्विशः षड्भिः पदैरेतन्माहात्म्यं परिकीर्तितम् ॥ (४४)

An illustration of the second is in the Fifth Canto (Bh.P. 5.6.18):

37. O King Yudhiṣṭhira, the Lord is the protector, the teacher, the deity, the dear friend, the family guardian, and sometimes even the servant of you Pāṇḍavas and the Yadus. So be it! The Lord Mukunda grants mokṣa to his worshipers any time, but he certainly does not always grant bhakti-yoga.[35]

e) **The Special Concentrated Joy:**

38. If the joy of Brahman were multiplied billions of times it still would not amount to even a drop of the ocean of the happiness of devotion.

An illustration is in the *Haribhaktisudhodaya*:

39. Even the happiness of Brahman is no more than the water contained in the hoof-print of a cow for me, who am situated in the pure ocean of bliss that comes from a clear perception of you, O Lord of the Universe.

And in the *Bhāvārthadīpikā*:[36]

40. Those extremely joyful and fortunate people who are wandering about in the ocean of the nectar of your stories understand that the four goals (culminating in mokṣa) are nothing but straw.

f) **The Attraction of Kṛṣṇa:**

41. Devotion captivates Hari and his dear friends by charming them with love. For this reason, devotion is considered to be the attractor of Śrī Kṛṣṇa.[37]

An illustration is in the Eleventh Canto (Bh.P. 11.14.20):

42. Neither yoga, nor Sāṃkhya philosophy, nor righteous duty, nor study, nor asceticism, nor renunciation conquers me, O Uddhava, as does intense devotion.

And in the words of Nārada in the Seventh Canto (Bh.P. 7.10.48):

43. Ah! You are the most fortunate in the world of humans; sages who sanctify the world visit your houses because supreme Brahman disguised in the form of a man clearly dwells there.

44. The three categories of devotion (Sādhana, Bhāva, and Prema) have been indicated respectively by means of the six special qualities arranged in corresponding hierarchical pairs; by means of these the greatness of devotion has been proclaimed.[38]

किञ्च—

स्वल्पापि रुचिरेव स्याद् भक्तितत्त्वावबोधिका ।
युक्तिस्तु केवला नैव यदस्या अप्रतिष्ठता ॥ (४५)

तथा प्राचीनैरप्युक्तम्

यत्नेनापादितोऽप्यर्थः कुशलैरनुमातृभिः ।
अभियुक्ततरैरन्यैरन्यथैवोपपाद्यते ॥ (४६)

॥ इति श्रीभक्तिरसामृतसिन्धौ पूर्वविभागे
भक्तिसामान्य-लहरी प्रथमा ॥

Moreover,

45. Even a tiny taste of devotion is tantamount to an understanding of the principles of devotion, while logic alone is not, because it is an unreliable measure of devotion.[39]

Therefore the ancient teachers have said:

46. A position that is asserted with even meticulous care by clever logicians can be proven to be otherwise by those who are even more clever.[40]

This concludes the First Wave of the Eastern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The General Characteristics of Devotion."

NOTES

1. "Devotion" is in many ways an inadequate and misleading translation for *bhakti*, since it has many different connotations for English readers coming from a wide range of religious backgrounds. A better translation for *bhakti* is "conscious participation"; it is a conscious participation in the joyful nature of reality, understood by Rūpa to be Kṛṣṇa. It also frequently involves techniques and experiences of visualization. The south Indian theologian Rāmānuja, for example, defined *bhakti* in his commentary on the first *Brahma-Sūtra* (*Śrī Bhāṣya* 1.1) as a constant bearing in mind or remembrance (*dhrūvānusmṛti*). However, because of the more burdensome nature of the translation "conscious participation," I follow the standard practice of translating *bhakti* as "devotion." This is also the most recognizable translation for English readers.

2. In this verse the author describes and honors his chosen deity Śrī Rādhā-Govindadeva. *Vidhu*, or "moon," refers to Kṛṣṇa, whose face is often compared to the beauty of the moon. As the full moon removes the darkness of the night and the painful heat of the day, so Kṛṣṇa removes all miseries. The full moon is also fully manifest, as Kṛṣṇa is understood by Rūpa to be the source and complete manifestation of divinity. The constellation Rādhā is the one nearest to the full moon during the spring season, the time of love.

3. Rasa can here briefly be defined as "religio-aesthetic enjoyment." For a discussion of Rasa and Rūpa's views on it, see the introduction. For Rūpa, Rasa is the highest reality and the aim of devotion, and is simultaneously multiple (eight or twelve) and one (based on the single Foundational Emotion of love for Kṛṣṇa). In his commentary on this verse Jīva Gosvāmin quotes the famous verse from the *Bhāgavata Purāṇa* (10.43.17) in which Kṛṣṇa enters the arena of Kaṃsa in Mathurā and appears differently to all the spectators. In his commentary on this important verse from the *Bhāgavata*, Śrīdhara calls Kṛṣṇa the *sarva-rasa-kadamba-mūrti* ("he whose form is the assemblage of all rasas") See also 4.8.84 & 85 for another expression of Kṛṣṇa assuming all Rasas.

4. This verse has an important double meaning. I have therefore translated it with two separate verses in English.

5. The proper nouns here refer to *gopīs*, the beautiful cowherd women, who are considered to be the highest exemplary lovers of Kṛṣṇa.

6. In this verse Rūpa honors his guru Caitanya. Hari and Caitanya are grammatically equated in this verse, an identity supported by Gauḍīya Vaiṣṇava theology. The word Caitanyadeva, therefore, refers both to Rūpa's guru Caitanya, as well as to Kṛṣṇa, the lord of consciousness. Jīva points out that by an alternative meaning of *varāka*, translated here as "unworthy," Rūpa can be understood to be the one "most capable" for undertaking this task.

7. By punning on the words *madīśa* (my lord) and *sanātana* (eternal), Rūpa pays his respects to his gurus Caitanya and his own elder brother Sanātana Gosvāmin. The notion of an ocean being an abode for rest conjures up the mythological image of Viṣṇu lying on his cobra couch on the surface of the milky ocean.

8. In this verse Rūpa is honoring the Vaiṣṇava devotees. He also asserts *bhakti* as a pursuit superior to the Advaitin goal of *mokṣa.*

9. The Mīmāṃsakas are pictured in Rūpa's work as dry intellectual ritualists who are overconcerned with the result of their actions. Jīva explains that there are two types of Mīmāṃsakas: those pursuing *karma*, or ritual sacrificial action, and those pursuing *jñāna*, or knowledge of the Impersonal Brahman. His reading of Rūpa's wish is that this *Ocean of the Essence of Devotional Rasa* will be able to extinguish the flames of the Mīmāṃsakas, compared to the ordinarily inextinguishable submarine fire at the bottom of the ocean.

10. As in verse 2 above, Jīva indicates that through a double meaning of the word I have translated as "ignorant" (*ajñena*), Rūpa can be understood as the one most competent to explain Bhakti Rasa.

11. The commentaries indicate that the highest devotion is defined by characteristics mentioned in *Bhāgavata Purāṇa* 5.18.12: "Gods with all good qualities abide in one whose devotion for the Lord is not motivated by desire for anything."

12. The Sanskrit term Rūpa uses to define bhakti is *anuśīlana*, which I have translated as "dedicated service." Jīva's commentary indicates that this term denotes both internal emotions (*bhāva*) and external actions (*ceṣṭa*).

13. That is, by definition the service to Kṛṣṇa must aim at giving him delight. Rūpa rejects the hostile attitudes illustrated in Vaiṣṇava scriptures (e.g., the fear of Kaṃsa and the hared of Śiśupāla) as a relationship conducive to the highest form of devotion. Here the author takes up the central theme of the book, the highest devotion. Jīva indicates that "dedicated service to Kṛṣṇa that is rendered pleasantly" is the essential aspect of this definition. That is, the highest devotion involves the realization of Kṛṣṇa as the supreme reality, the true object of devotional aesthetics. It also involves dedicated service (love as both emotion and action), and an agreeable relationship. The remaining portion of this verse, Jīva writes, is the secondary aspect of the definition. The first portion denotes what is to be done, the second portion denotes what is to be avoided.

14. The service is to be done for the pleasure of Kṛṣṇa alone, and not for any selfish benefit. Devotion is therefore both the means and the end. The commentaries say that other desires include both worldly pleasures (*bhoga*) and spiritual liberation (*mokṣa*).

15. Intellectual knowledge (*jñāna*) and sacrificial action or purposeful behavior (*karma*), the two other ways (*mārgas*) recognized in Hindu traditions, are here made subordinate to devotion (*bhakti*). The kind of knowledge that Rūpa seems to have in mind is the undifferentiating knowledge of Śankara's Advaita Vedānta. Rūpa does not exclude knowledge and action from devotion; his point is that they are to be in the service of devotion and not overshadow it as in other religious systems.

16. Jīva notes that this verse supports the definition of devotion Rūpa has given in the previous verse as dedicated service. Furthermore, being "completely free from all limitations" means devoid of desire for anything else, "dedicated to Him" means rendered pleasantly, and "pure" means unobstructed by intellectual knowledge and sacrificial action.

17. Since the primary source Rūpa turns to for authoritative proof of his statements is the *Bhāgavata Purāṇa* (Bh.P.), I have followed the editors in supplying the verse numbers for these references.

18. Jīva connects this with Rūpa's statement that devotion is to be "devoid of desire for anything else."

19. Jīva connects this with Rūpa's statement that devotion is to be "unobstructed by intellectual knowledge and purposeful action."

20. Having provided a general definition of devotion, here Rūpa describes the six special qualities of devotion.

21. Sins committed in a past life either are now effecting the present life, or lie dormant waiting to effect the present life.

22. Jīva Gosvāmin and Viśvanātha Cakravartin disagree about the timing of the remedy of a low birth by means of devotion. Jīva has the low status remedied in the next life, whereas Viśvanātha insists that it is remedied in this very life through devotion.

23. Following Viśvanātha on meaning of *karmāśayaṃ grathitam.*

24. The commentators argue that it is impossible to suppress the senses; thus the ascetics are foolish. The higher path is to direct the senses to their highest end, Vasudeva, another name for Kṛṣṇa.

25. The first derives from ordinary objects, the second from the realization of Brahman associated with the experience of mokṣa, and the third and highest for Rūpa comes from the experience of Īśvara, source of the highest bliss. These seem to be related to the three levels of reality designated by the Puṣṭi Mārgīyas as the *adhibhautika, adhyātmika,* and *adhidaivika.*

26. I have no idea which Tantra this refers to; Rūpa quotes from it five times.

27. The point is that devotion automatically achieves the goals of all other spiritual disciplines, but the point will be made next that all these goals are irrelevant when compared to the bliss of love.

28. Rūpa quotes from this text nine times. It seems to be based on selections from the *Nāradīya Purāṇa.* It is discussed in Haridāsa Dāsa, *Śrī Śrī Gauḍīya Vaiṣṇava Abhidhāna* (Navadvīpa: Haribol Kuṭir, 1948), p. 1816. Ramakanta Chakravarti cites a published edition of this text in his *Vaiṣṇavism in Bengal* (Calcutta: Sanskrit Pustak Bhandar, 1985), p. 481: [*Haribhaktisudhodaya.* Edited and translated into Bengali by Ramnarayan Vidyaratna. Murshidabad: Radharaman Press, 1894)]

29. Jīva comments that the happiness that is given here refers specifically to the bliss of experiencing the Lord (*Īśvarānubhavānandadātrī*).

30. Love (*rati* or its higher form, *prema*) becomes the fifth and highest aim of human life (*puruṣārtha*) for the theoreticians of Vaiṣṇava bhakti.

31. Following Schrader, J. N. Farquhar speculates that this text was an old Vaiṣṇava Saṁhitā that was reworked by the followers of Vallabha. Though the spirit of this may be correct, the timing

may be incorrect since Rūpa quotes from it often. See J. N. Farquhar *An Outline of the Religious Literature of India* (London: Oxford University Press, 1920), pp. 316 and 375.

32. Devotion is often referred to as a goddess, an aspect of Kṛṣṇa's *śakti.*

33. I have added the adjective "loving" to devotion to indicate the commentators insistence that here and in the next verse bhakti means Bhāva-Bhakti.

34. This refers to the spiritual practices of the yogīs and ascetics, and is certainly not meant to signal the ineffectiveness of Sādhana-Bhakti, which Rūpa will explain in great detail in the following section.

35. These are the words of Śukadeva. Mukunda is a name of Kṛṣṇa that usually refers to his ability to grant mokṣa.

36. This is the important commentary on the *Bhāgavata Purāṇa* by Śrīdharasvāmi, a fourteenth-century writer who attempted to combine the Advaitin teachings of Śaṅkara with Kṛṣṇa devotionalism.

37. Jīva states that the prefix Śrī in this case refers to the lovers of Kṛṣṇa.

38. That is, "the destruction of difficulties" and "the bestowal of auspiciousness" are distinguishing qualities of Sādhana Bhakti; "the trivialization of mokṣa" and "the difficulty of attainment" are distinguishing qualities of Bhāva Bhakti; and "the special concentrated joy" and "the attraction of Kṛṣṇa" are distinguishing qualities of Prema Bhakti. Since these are arranged hierarchically, Bhāva Bhakti includes the first four, and Prema Bhakti includes all six special qualities.

39. Jīva comments that logic is useful only when supported by scripture, such as the *Bhāgavata Purāṇa.*

40. Jīva identifies this as a commentary on *Brahma-sūtra* 2.1.12.

* * *

पूर्व-विभागः

द्वितीयलहरी—साधनभक्तिः

सा भक्तिः साधनं भावः प्रेमा चेति त्रिधोदिता ॥ (१)

तत्र साधनभक्तिः—

कृतिसाध्या भवेत् साध्यभावा सा साधनाभिधा ।
नित्यसिद्धस्य भावस्य प्राकट्यं हृदि साध्यता ॥ (२)

सा भक्तिः सप्तमस्कन्धे भङ्ग्या देवर्षिणोदिता ॥ (३)

यथा सप्तमे (भा॰ ७/१/३१)—

तस्मात् केनाप्युपायेन मनः कृष्णे निवेशयेत् ॥ इति । (४)

वैधी रागानुगा चेति सा द्विधा साधनाभिधा ॥ (५)

तत्र वैधी—

यत्र रागानवाप्तत्वात् प्रवृत्तिरुपजायते ।
शासनेनैव शास्त्रस्य सा वैधी भक्तिरुच्यते ॥ (६)

यथा द्वितये (भा॰ २/१/५)—

तस्माद्भारत! सर्वात्मा भगवानीश्वरो हरिः ।
श्रोतव्यः कीर्तितव्यश्च स्मर्तव्यश्चेच्छताभयम् ॥ (७)

पाद्मे च—

स्मर्तव्यः सततं विष्णुर्विस्मर्तव्यो न जातुचित् ।
सर्वे विधिनिषेधाः स्युरेतयोरेव किङ्कराः ॥ (८)

इत्यसौ स्याद्विधिर्नित्यः सर्ववर्णाश्रमादिषु ।
नित्यत्वेऽप्यस्य निर्णीतमेकादश्यादिवत् फलम् ॥ (९)

यथा एकादशे तु व्यक्तमेवोक्तम् (भा॰ ११/५/२-३)—

मुखबाहूरुपादेभ्यः पुरुषस्याश्रमैः सह ।
चत्वारो जज्ञिरे वर्णा गुणैर्विप्रादयः पृथक् ॥ (१०)

Eastern Quadrant

Second Wave : Sādhana Bhakti

1. Devotion is declared to be of three types: Sādhana, Bhāva, and Prema.[1]

Sādhana Bhakti:

2. Devotion that achieves a foundational emotion (*bhāva*) through physical effort is called Sādhana. Its goal is the manifestation in the heart of an eternally perfected emotion (*nitya-siddha-bhāva*).[2]

3. This kind of devotion is mentioned by the divine sage Nārada in the Seventh Canto (of the *Bhāgavata Purāṇa*).

An illustration is in the Seventh Canto (Bh.P. 7.1.31):

4. Therefore the mind should be fixed on Kṛṣṇa by some means of practice.[3]

5. Sādhana Bhakti is of two kinds: Vaidhī and Rāgānugā.[4]

Vaidhī:

6. Devotion is called Vaidhī when it manifests from the instruction of scripture, and not from the attainment of passion.

An illustration is in the Second Canto (Bh.P. 2.1.5.):

[Śukadeva tells King Parīkṣit:]

7. Therefore, O Bhārata, the one who desires to be without fear should listen to, sing about, and meditate on the glories of Lord Hari, the essence of all.[5]

And in the *Padma Purāṇa*:

8. Viṣṇu should be remembered continually; he should never be forgotten. All other injunctions and prohibitions should be the servants of just these two.

9. This injunction should be performed continually by all castes and in all stages of life. Even though it is a daily injunction, it produces results just like observances such as the eleventh-day fast.[6]

Clearly stated in the Eleventh Canto (Bh.P. 11.5.2-3):

10. The four castes, brāhmaṇas and the others, along with the stages of life were born with their respective qualities, from the mouth, arms, thighs, and feet of the Supreme Person (*Puruṣa*).

य एषां पुरुषं साक्षादात्मप्रभवमीश्वरम् ।
न भजन्त्यवजानन्ति स्थानाद् भ्रष्टाः पतन्त्यधः ॥ (११)

तत्फलञ्च तत्रैव (भा० ११/२७/४९)—

एवं क्रियायोगपथैः पुमान् वैदिकतान्त्रिकैः ।
अर्चन्नुभयतः सिद्धिं मत्तो विन्दत्यभीप्सिताम् ॥ (१२)

पञ्चरात्रे च—

सुरर्षे विहिता शास्त्रे हरिमुद्दिश्य या क्रिया ।
सैव भक्तिरिति प्रोक्ता तया भक्तिः परा भवेत् ॥ इति । (१३)

तत्र अधिकारी —

यः केनाप्यतिभाग्येन जातश्रद्धोऽस्य सेवने ।
नातिसक्तो न वैराग्यभागस्यामधिकार्यसौ ॥ (१४)

यथैकादशे (भा० ११/२०/८)—

यदृच्छया मत्कथादौ जातश्रद्धस्तु यः पुमान् ।
न निर्विण्णो नातिसक्तो भक्तियोगोऽस्य सिद्धिदः ॥ इति । (१५)

उत्तमो मध्यमश्च स्यात् कनिष्ठश्चेति स त्रिधा ॥ (१६)

तत्र उत्तमः—

शास्त्रे युक्तौ च निपुणः सर्वथा दृढनिश्चयः ।
प्रौढश्रद्धोऽधिकारी यः स भक्तावुत्तमो मतः ॥ (१७)

तत्र मध्यमः—

यः शास्त्रादिष्वनिपुणः श्रद्धावान् स तु मध्यमः ॥ (१८)

तत्र कनिष्ठः—

यो भवेत् कोमलश्रद्धः स कनिष्ठो निगद्यते ॥ (१९)

तत्र गीतादिषूक्तानां चतुर्णामधिकारिणाम् ।
मध्ये यस्मिन् भगवतः कृपा स्यात्तत्प्रियस्य वा ॥ (२०)

स क्षीणतत्तद्भावः स्याच्छुद्धभक्त्यधिकारवान् ।
यथेभः शौनकादिश्च ध्रुवः स च चतुः सनः ॥ (२१)

11. Those who do not worship the Supreme Person, who is clearly the source of one's self, but disregard Him, slip from their present state of existence and fall below.[7]

And as for the positive results of this injunction (Bh.P. 11.27.49):

12. A man worshipping by means of the path of either Vaidika or Tāntrika rituals achieves his desired end from me, both in this world and in the next.[8]

And in the *Pañcarātra*:

13. O Divine Sage, action that is prescribed in scripture and directed towards Hari is said to be this kind of devotion (i.e., Vaidhī); by means of it the highest devotion is achieved.[9]

Eligibility:

14. A person who by means of some extremely good fortune has natural faith in devotional service, and who is neither too attached nor too averse to the world, is eligible for Vaidhī Bhakti.

An illustration is in the Eleventh Canto (Bh.P. 11.20.8):

[Kṛṣṇa says to his friend and advisor Uddhava:]

15. The way of devotion leads to perfection for the man who has a natural faith in stories about me, and is neither too attached to nor too disgusted with the world.

16. The eligible are of three types: highest, average, and lowest.

The Highest:

17. One who has expert knowledge of scripture and its interpretation, whose conviction is completely firm, and whose faith is strong is considered the highest among those eligible for Vaidhī Bhakti.

The Average:

18. One who has no expert knowledge of scripture and its interpretation, but possesses firm faith is average.

The Lowest:

19. One whose faith is weak is judged to be the lowest.[10]

20-21. Among the four types of eligible people mentioned in the *Gītā* and other scriptures, the one who receives the grace of the Lord or one of his dear devotees gets rid of an unsteady emotional nature and becomes eligible for pure devotion,

भुक्तिमुक्तिस्पृहा यावत् पिशाची हृदि वर्तते ।
तावद्भक्तिसुखस्यात्र कथमभ्युदयो भवेत् ? ॥ (२२)
तत्रापि च विशेषेण गतिमण्वीमनिच्छतः ।
भक्तिर्हृतमनः प्राणान् प्रेम्णा तान् कुरुते जनान् ॥ (२३)

तथा च तृतीये (भा० ३/२५/३६)—

तैर्दर्शनीयावयवैरुदार,-विलासहासेक्षितवामसूक्तैः ।
हृतात्मनो हृतप्राणांश्च भक्ति,-रनिच्छतो में तिमण्वीं प्रयुङ्क्ते ॥
इति ॥ (२४)

श्री कृष्णचरणाम्भोजसेवानिर्वृतचेतसाम् ।
एषां मोक्षाय भक्तानां न कदाचित् स्पृहा भवेत् ॥ (२५)

यथा तत्रैव श्रीमदुद्धवोक्तौ (भा० ३/४/१५)—

को न्वीश ! ते पादसरोजभाजां
सुदुर्लभोऽर्थेषु चतुर्ष्वपीह ।
तथापि नाहं प्रवृणोमि भूमन् !
भवत्पदाम्भोजनिषेवणोत्सुकः ॥ (२६)

तत्रैव श्रीकपिलदेवोक्तौ (भा० ३/२५/३४)—

नैकात्मतां मे स्पृहयन्ति केचिन्
मत्पादसेवाभिता मदीहाः ।
येऽन्योऽन्यतो भागवताः प्रसज्य,
सभाजयन्ते मम पौरुषाणि ॥ (२७)

तत्रैव (भा० ३/२९/१३)—

सालोक्य-सार्ष्टि-सामीप्य-सारूप्यैकत्वमप्युत ।
दीयमानं न गृह्णन्ति विना मत्सेवनं जनाः ॥ (२८)

चतुर्थे श्रीध्रुवोक्तौ (भा० ४/९/१०)—

या निर्वृतिस्तनुभृतां तव पादपद्म-
ध्यानाद्भवज्जनकथा श्रवणेन वा स्यात् ।
सा ब्रह्मणि स्वमहिन्यपि नाथ! माभूत्
किन्वन्तकासिलुलितात् पततां विमानात् ॥ (२९)

as exemplified by the elephant Gajendra, Śaunaka and the other sages, Dhruva, and the four holy men (Sanaka, Sanātana, Sananda, and Samatkumāra).[11]

22. As long as the demoness of the desire for ordinary enjoyment or mokṣa exists in the heart, how can the happiness of devotion arise there?[12]

23. Accordingly, devotion seizes with supreme love the mind and senses of especially those people who do not desire mokṣa.[13]

An illustration is in the Third Canto (Bh.P. 3.25.36):

24. By means of my beautiful limbs, exciting play, smile, sight, and lovely speech, devotion seizes the soul and senses of those who do not desire mokṣa.

25. There is never a desire for mokṣa among those devotees whose minds are satisfied in the service of the lotus-feet of Śrī Kṛṣṇa.

An illustration is in the words of Śrīmad Uddhava (Bh.P. 3.4.15):

26. O Lord, which of the four goals of life (culminating in mokṣa) is difficult to attain for those devoted to your lotus-feet? Therefore, O Lord of Abundance, I who am anxious to serve your lotus-feet do not ask for any of them.

And in the words of Śrī Kapiladeva (Bh.P. 3.25.34):

27. Some do not desire oneness with me; those devotees who are enchanted with me delight in serving my feet and enjoy telling each other about my manly deeds.

In the same canto (Bh.P. 3.29.13):

28. Even if the five kinds of mokṣa are offered — namely, co-residence in the same world, equality in power, proximity, similarity in form, or even union—my devotees do not accept anything but my service.[14]

In the words of Śrī Dhruva in the Fourth Canto (Bh.P. 4.9.10):

29. O Lord, that bliss experienced by human beings from meditating on your lotus-feet or by listening to stories about your devotees cannot be experienced even in glorious Brahman.[15] How then can it be experienced by those falling from celestial realms that are destroyed by the sword of death?

तत्रैव श्रीमदादिराजोक्तौ (भा॰ ४/२०/२४)—

न कामये नाथ! तदप्यहं क्वचि-
न्न यत्र युष्मच्चरणाम्बुजासवः।
महत्तमान्तर्हृदयान्मुखच्युतो
विधत्स्व कर्णायुतमेष मे वरः॥ (३०)

पञ्चमे श्रीशुकोक्तौ (भा॰ ५/१४/४४)—

यो दुस्त्यजान् क्षितिसुतस्वजनार्थदारान्
प्रार्थ्यां श्रियं सुरवरैः सदयावलोकाम्।
नैच्छन् नृपस्तदुचितं महतां मधुद्विट्-
सेवानुरक्तमनसामभवोऽपि फल्गुः॥ (३१)

षष्ठे श्रीवृत्रोक्तौ (भा॰ ६/११/२५)—

न नाकपृष्ठं न च पारमेष्ठ्यं
न सार्वभौमं न रसाधिपत्यम्।
न योगसिद्धीरपुनर्भवं वा
समञ्जस! त्वां विरहय्य काङ्क्षे॥ (३२)

तत्रैव श्रीरुद्रोक्तौ (भा॰ ६/१७/२८)—

नारायणपराः सर्वे न कुतश्चन बिभ्यति।
स्वर्गापवर्गनरकेष्वपि तुल्यार्थदर्शिनः॥ (३३)

तत्रैव इन्द्रोक्तौ (भा॰ ६/१८/७४)—

आराधनं भगवत ईहमाना निराशिषः।
ये तु नेच्छन्त्यपि परं ते स्वार्थकुशलाः स्मृताः॥ (३४)

सप्तमे प्रह्लादोक्तौ (भा॰ ७/६/२५)—

तुष्टे च तत्र किमलभ्यमनन्त आद्ये
किं तैर्गुणव्यतिकरादिह ये स्वसिद्धाः।
धर्मादयः किमगुणेन च काङ्क्षितेन
सारं जुषां चरणयोरुपगायतां नः॥ (३५)

In the words of the First King in the same canto (Bh.P. 4.20.24):

30. O Lord, I never desire even mokṣa where there is no nectar of your lotus-feet flowing out of the mouths from the innermost hearts of great saints. This is my wish: please give me ten thousand ears (so that I may enjoy this nectar).[16]

In the words of Śrī Śuka in the Fifth Canto (Bh.P. 5.14.44):

31. King (Bharata) does not long for a kingdom, sons, relatives, power, or wife, all very difficult to give up; nor does he long for Śrī — the goddess of wealth desired by even the best of the gods — who had looked upon him with kindness. That is how it should be! Even mokṣa is worthless for the great ones whose minds are attached to the service of Kṛṣṇa, the Enemy of Madhu.

In the words of Śrī Vṛtra in the Sixth Canto (Bh.P. 6.11.25):

32. If it means separating myself from you, O Excellent One, I do not want the highest heaven, nor that supreme realm connected to Brahmā, nor lordship over the entire universe, nor dominion over the underworld, nor yogic powers, nor even mokṣa.[17]

In the words of Śrī Rudra in the same canto (Bh.P. 6.17.28):

33.All those devoted to Nārāyaṇa fear nothing whatsoever; they even regard heaven, mokṣa, and hell as equal.[18]

In the words of Indra in the same canto (Bh.P. 6.18.74):

34. Those who worship the Lord without desire for anything, not even wanting mokṣa,[19] are considered to be clever at attaining their own aim.

In the words of Śrī Prahlāda in the Seventh Canto (Bh.P. 7.6.25):

35. When the Eternal and Primeval Source of All is pleased, what is unattainable for us who are singing about his two feet and enjoying their nectar? What is the use of dharma, artha, and kāma, which are accomplished here naturally by the movements of ordinary qualities? And what is the use of mokṣa, which is normally greatly coveted?[20]

तत्रैव शक्रोक्तौ (भा॰ ७/८/४२)—

प्रत्यानीताः परम! भवता त्रायता नः स्वभागा
दैत्याक्रान्तं हृदयकमलं त्वद्गृहं प्रत्यबोधि ।
कालग्रस्तं कियदिदमहो नाथ! शुश्रूषतां ते
मुक्तिस्तेषां न हि बहुमता नारसिंहापरैः किम्? (३६)

अष्टमे श्रीगजेन्द्रोक्तौ (भा॰ ८/३/२०)—

एकान्तिनो यस्य न कञ्चनार्थं
वाञ्छन्ति ये वै भगवत्प्रपन्नाः ।
अत्यद्भुतं तच्चरितं सुमङ्गलं
गायन्त आनन्दसमुद्रमग्नाः ॥ (३७)

नवमे श्रीवैकुण्ठनाथोक्तौ (भा॰ ९/४/६७)—

मत्सेवया प्रतीतं ते सालोक्यादिचतुष्टयम् ।
नेच्छन्ति सेवया पूर्णाः कुतोऽन्यत् कालविप्लुतम् ? ॥ (३८)

श्रीदशमे नागपत्नीस्तुतौ (भा॰ १०/१६/३७)—

न नाकपृष्ठं न च सार्वभौमं
न पारमेष्ठ्यं न रसाधिपत्यम् ।
न योगसिद्धीरपुनर्भवं वा
वाञ्छन्ति यत्पादरजः प्रपन्नाः ॥ (३९)

तत्रैव श्रीवेदस्तुतौ (भा॰ १०/८७/२१)—

दुरवगमात्मतत्त्वनिगमाय तवात्ततनो-
श्चरितमहामृताब्धिपरिवर्तपरिश्रमणाः ।
न परिलसन्ति केचिदपवर्गमपीश्वर! ते
चरणसरोजहंसकुलसङ्गविसृष्टगृहाः ॥ (४०)

एकादशे श्रीभगवदुक्तौ (भा॰ ११/२०/३४)—

न किञ्चित् साधवो धीरा भक्ता ह्येकान्तिनो मम ।
वाञ्छन्त्यपि मया दत्तं कैवल्यमपुनर्भवम् ॥ (४१)

In the words of Indra in the same canto (Bh.P. 7.8.42):

36. O Supreme Lord, the portion of the sacrifice that has been returned to us is actually yours, our protector. You have awakened our lotus-like hearts, your own abode, that had been attacked by the demons. Oh Lord, how great is the grandeur of this heaven, which is devoured by time, for those desirous of serving you? They do not even consider mokṣa to be great, O Nārasiṃha. What then is the value of the other aims of human pursuit for them?

In the words of the elephant king Śrī Gajendra in the Eighth Canto (Bh.P. 8.3.20):

37. Those who are singly devoted and have completely surrendered themselves to the Lord ask for nothing whatsoever. Singing about his extremely marvelous and intensely auspicious acts, they aresunk in an ocean of bliss.

In the words of the Lord of Vaikuṇṭha in the Ninth Canto (Bh.P. 9.4.67):

38. My devotees do not wish for the four types of mokṣa, such as co-residence in the same world, that are obtained by service to me. They are content with serving me. Why then would they wish for other goals that are destroyed by time?

In the praise of the wives of the snake Kāliya in the Tenth Canto (Bh.P. 10.16.37):

39. Those who have attained the dust from your feet no longer wish for the highest heaven, nor lordship over the entire universe, nor that supreme realm connected to Brahmā, nor dominion over the underworld, nor yogic powers, nor even mokṣa.

In the praise of the Śrī Vedas in the same canto (Bh.P. 10.87.21):

40. Some people have left their homes to associate with the highest swan-like saints at your lotus feet and have overcome existential fatigue by swimming in the ocean of the sweet nectar of stories relating to you, O Lord, who have assumed a physical body for the purpose of revealing the true nature of your self, which is so difficult to understand. These people do not wish even for mokṣa.

In the words of the Lord in the Eleventh Canto (Bh.P. 11.20.34):

41. My steady, focused, and saintly devotees want nothing whatsoever; even if I offer them mokṣa they do not want it.[21]

तथा (भा॰ ११/१४/१४)—

न पारमेष्ठ्यं, न महेन्द्रधिष्ण्यं
न सार्वभौमं न रसाधिपत्यम् ।
न योगसिद्धीरपुनर्भवं वा
मय्यर्पितात्मेच्छति मद्‌वनान्यत् ॥ (४२)

द्वादशे श्रीरुद्रोक्तौ (भा॰ १२/१०/६)—

नैवेच्छत्याशिषः क्वापि ब्रह्मर्षिर्मोक्षमप्युत ।
भक्तिं परां भगवति लब्धवान् पुरुषेऽव्यये ॥ (४३)

पद्मपुराणे च कार्तिकमाहात्म्ये (दामोदराष्टके पद्यद्वयम्)—

वरं देव! मोक्षं न मोक्षावधिं वा
न चान्यं वृणेऽहं वरेशादपीह ।
इदं ते वपुर्नाथ! गोपालबालं
सदा मे मनस्याविरास्तां किमन्यैः? (४४)

कुबेरात्मजौ बद्धमूर्त्यैव यद्वत्
त्वया मोचितौ भक्तिभजौ कृतौ च ।
तथा प्रेमभक्तिं स्वकां मे प्रयच्छ
न मोक्षे ग्रहो मेऽस्ति दामोदरेह ॥ (४५)

हयशीर्षिय-श्रीनारायणव्यूहस्तवे च—

न धर्मं काममर्थं वा मोक्षं वा वरदेश्वर!
प्रार्थये तव पादाब्जे दास्यमेवाभिकामये ॥ (४६)

तत्रैव—

पुनः पुनर्वरान् दित्सुर्विष्णुर्मुक्तिं न याचितः ।
भक्तिरेव वृता येन प्रह्लादं तं नमाम्यहम् ॥ (४७)

यदृच्छया लब्धमपि विष्णोर्दाशरथेस्तु यः ।
नैच्छन्मोक्षं विना दास्यं तस्मै हनुमते नमः ॥ (४८)

In the same canto (Bh.P. 11.14.14):

42. One whose self has been offered to me does not crave that supreme realm connected to Brahmā, nor the supreme sovereignty of Indra's heaven, nor lordship over the entire universe, nor dominion over the underworld, nor yogic powers, nor even mokṣa. He craves nothing except for me.

In the words of Śrī Rudra in the Twelfth Canto (Bh.P. 12.10.6):

43. The great sage Mārkaṇḍeya has attained the highest devotion to the Imperishable Lord in the form of a person. Therefore, he never desires any blessing, not even mokṣa.

In the Kārttikamāhātmya of the *Padma Purāṇa*:

44. O God, I do not ask for the highest goal of mokṣa, nor for any of the other goals that culminate in mokṣa (i.e., dharma, artha, and kāma), nor for anything else from you who are the Lord of all boons. But this I do ask from you, O Beautiful Lord: May you always remain manifest in my mind in the form of the cowherd boy! What use do I have for anything else?

45. Just as you freed the two sons of Kubera from their form of bondage and caused them to experience devotion, so may you grant me your own devotion of supreme love. I do not seek mokṣa, O Dāmodara.

In the hymn of Śrī Nārāyaṇavyūha by Hayaśīrṣa:[22]

46. O Lord Who Grants all Boons, I do not ask for dharma, artha, kāma, or mokṣa. I desire only the service of your lotus-feet.

Also in the *Padma Purāṇa*:

47. I revere Prahlāda who accepted only devotion and refused all boons offered again and again by Viṣṇu, even mokṣa.

48. Glory be to Hanumān who asked not for mokṣa, even though he could have obtained it effortlessly from Viṣṇu, the Son of Daśaratha (i.e., Rāma), but asked for nothing but devotional service.

अत एव प्रसिद्धं श्रीहनुमद्वाक्यम् —

भवबन्धच्छिदे तस्यै स्पृहयामि न मुक्तये ।
भवान् प्रभुरहं दास इति यत्र विलुप्यते ॥ (४९)

श्रीनारदपञ्चरात्रे च जितन्ते-स्तोत्रे—

धर्मार्थकाममोक्षेषु नेच्छा मम कदाचन ।
त्वत्-पादपङ्कजस्याधो जीवितं दीयतां मम ॥ (५०)
मोक्षसालोक्यसारूप्यान् प्रार्थये न धराधर !
इच्छामि हि महाभाग! कारुण्यं तव सुव्रत! ॥ (५१)

अत एव श्रीभागवते षष्ठे (भा॰ ६/१४/५)—

मुक्तानामपि सिद्धानां नारायणपरायणः ।
सुदुर्लभः प्रशान्तात्मा कोटिष्वपि महामुने! ॥ (५२)

प्रथमे च श्रीधर्मराजमातुः स्तुतौ (भा॰ १/८/२०)—

तथा परमहंसानां मुनीनाममलात्मनाम् ।
भक्तियोगविधानार्थं कथं पश्येम हि स्त्रियः ? ॥ (५३)

तत्रैव श्रीसूतोक्तौ (भा॰ १/७/१०)—

आत्मारामाश्च मुनयो निर्ग्रन्था अप्युरुक्रमे ।
कुर्वन्त्यहैतुकीं भक्तिमित्थम्भूतगुणो हरिः ॥ इति । (५४)

अत्र त्याज्यतयैवोक्ता मुक्तिः पञ्चविधापि चेत् ।
सालोक्यादिस्तथाप्यत्र भक्त्या नातिविरुध्यते ॥ (५५)

सुखैश्वर्योत्तरा सेयं प्रेमसेवोत्तरेत्यपि ।
सालोक्यादिर्द्विधा तत्र नाद्या सेवाजुषां मता ॥ (५६)

किन्तु प्रेमैकमाधुर्यजुष एकान्तिनो हरौ ।
नैवाङ्गीकुर्वते जातु मुक्तिं पञ्चविधामपि ॥ (५७)

तत्राप्येकान्तिनां श्रेष्ठा गोविन्दहृतमानसाः ।
येषां श्रीश-प्रसादोऽपि मनो हर्तुं न शक्नुयात् ॥ (५८)

These words of Śrī Hanumān are well-known:

49. I do not desire mokṣa, which cuts one's connection with the world and destroys the relationship expressed as: "You are the Lord and I am the servant."[23]

In the Jitanta Stotra of the *Śrī Nārada Pañcarātra*:

50. I have no wish for dharma, artha, kāma, or mokṣa. May I be granted a life under your lotus-feet.

51. I ask not for mokṣa, co-residence in the same world or similarity in form, O Support of the World. I desire only your compassion, O Illustrious One of Refined Conduct.

Therefore, in the Sixth Canto of the *Śrī Bhāgavata Purāṇa* (6.14.5):

52. A person who has achieved a tranquil self and is completely devoted to Nārāyaṇa is extremely difficult to find among even millions of those saints who have achieved mokṣa, O Great Sage.

In the praise of the mother of Śrī Dharmarāja in the First Canto (Bh.P. 1.8.20):

53. How can we women understand you who have come for the purpose of creating the way of devotion for the highest, pure-souled saints?[24]

There also in the words of Śrī Sūta (Bh.P. 1.7.10):

54. Even the self-satisfied sages who are free from all ties perform motiveless devotion to the Wide-Strider. Such is the nature of Hari.[25]

55. Even though it has been said here that the five kinds of mokṣa are to be abandoned, such states as co-residence in the same world are not completely incompatible with devotion.[26]

56. Such states as co-residence in the same world are of two types: 1) wherein the concern for personal happiness and supremacy is dominant, and 2) wherein the concern for love and service is dominant. The first of these is considered inappropriate for those devoted to service.[27]

57. However, the single-minded devotees who are immersed in the unique sweetness of supreme love for Hari never accept any of the five kinds of mokṣa.

58. The best among the single-minded devotees are those whose minds have been stolen by Govinda, since even the favours of the Lord of Śrī (i.e., Nārāyaṇa) are unable to steal their minds.[28]

सिद्धान्ततस्त्वभेदेऽपि श्रीश-कृष्ण-स्वरूपयोः ।
रसेनोत्कृष्यते कृष्णरूपमेषा रसस्थितिः ॥ (५९)

किञ्च—

शास्त्रतः श्रूयते भक्तौ नृमात्रस्याधिकारिता ।
सर्वाधिकारितां माघस्नानस्य ब्रुवता यतः ।
दृष्टान्तिता वशिष्ठेन हरिभक्तिर्नृपं प्रति ॥ (६०)

यथा पाद्मे—

सर्वेऽधिकारिणो ह्यत्र हरिभक्तौ यथा नृप ! (६१)

काशीखण्डे च तथा—

अन्त्यजा अपि तद्राष्ट्रे शङ्खचक्राङ्कधारिणः ।
सम्प्राप्य वैष्णवीं दीक्षां दीक्षिता इव सम्बभुः इति । (६२)

अपि च—

अननुष्ठानतो दोषो भक्त्यङ्गानां प्रजायते ।
न कर्मणामकरणादेष भक्त्यधिकारिणाम् ॥ (६३)
निषिद्धाचारतो दैवात् प्रायश्चित्तन्तु नोचितम् ।
इति वैष्णवशास्त्राणां रहस्यं तद्विदां मतम् ॥ (६४)

यथैकादशे (भा॰ ११/२१/२)—

स्वे स्वेऽधिकारे या निष्ठा स गुणः परिकीर्तितः ।
विपर्ययस्तु दोषः स्यादुभयोरेष निश्चयः ॥ (६५)

प्रथमे (भा॰ १/५/१७)—

त्यक्त्वा स्वधर्मं चरणाम्बुजं हरे-
र्भजन्नपक्वोऽथ पतेत्ततो यदि ।
यत्र क्व वाभद्रमभूदमुष्य किं
को वार्थ आप्तोऽभजतां स्वधर्मतः? ॥ (६६)

एकादशे (भा॰ ११/११/३२)—

आज्ञायैवं गुणान् दोषान् मयादिष्टानपि स्वकान् ।
धर्मान् सन्त्यज्य यः सर्वान् मां भजेत् स च सत्तमः ॥ (६७)

59. Even though from a philosophical perspective there is no difference in the essential nature of the Lord of Śrī and Kṛṣṇa, the disposition of Rasa is such that it reveals the form of Kṛṣṇa to be the most excellent.[29]

60. It is known from scripture that every human being is eligible for devotion; devotion to Hari is exemplified by sage Vaśiṣṭha when he explains to the king that all people are eligible for bathing in the month of Māgha.[30]

An illustration of this is in the *Padma Purāṇa*:

61. All people are certainly eligible here for devotion to Hari, O King.

And in the Kāśīkhaṇḍa:

62. In his kingdom even those born in the lowest caste bear the religious marks of the conch and discus after receiving the Vaiṣṇava initiation and are as qualified as those initiated into Vedic rituals.

Moreover:

63. Fault arises in those eligible for devotion by neglecting to observe the various practices of devotion, and not by failing to observe Vedic rituals.

64. No atonement is necessary for such a person who inadvertently commits a forbidden act. This is the secret of the Vaiṣṇava scriptures and is the opinion of the wise.[31]

An illustration is in the Eleventh Canto (Bh.P. 11.21.2):

65. Adherence to the particular actions for which one is eligible is said to be a virtue, and the reverse is said to be a fault. This is the means of determining the two.[32]

In the First Canto (Bh.P. 1.5.17):

66. Where is the misfortune for even the immature devotee who has renounced his own duties (*svadharma*) and is worshipping the lotus-feet of Hari, even if he falls? And what benefit has been obtained by those who are not worshipping Hari because they are following their own duties?[33]

In the Eleventh Canto (Bh.P. 11.11.32):

67. The highest saint is he who renounces all his own duties, even knowing that the rewards for following them and the punishments for neglecting them were assigned by me, and worships me.[34]

तत्रैव (भा° ११/५/४१)—

देवर्षिभूताप्तनृणां पितृणां
न किङ्करो नायमृणी च राजन्!
सर्वात्मना यः शरणं शरण्यं
गतो मुकुन्दं परिहृत्य कर्तम् ॥ (६८)

श्री भगवद्गीतासु (१८/६६)—

सर्वधर्मान् परित्यज्य मामेकं शरणं व्रज ।
अहं त्वां सर्वपापेभ्यो मोक्षयिष्यामि मा शुचः ॥ (६९)

अगस्त्यसंहितायाम्—

यथा विधिनिषेधौ तु मुक्तं नैवोपसर्पतः ।
तथा न स्पृशतो रामोपासकं विधिपूर्वकम् ॥ (७०)

एकादश एव (भा° ११/५/४२)—

स्वपादमूलं भजतः प्रियस्य
त्यक्तान्यभावस्य हरिः परेशः ।
विकर्म यच्चोत्पतितं कथञ्चिद्-
धुनोति सर्वं हृदि सन्निविष्टः ॥ इति। (७१)

हरिभक्तिविलासेऽस्या भक्तेरङ्गानि लक्षशः ।
किन्तु तानि प्रसिद्धानि निर्दिश्यन्ते यथामति ॥ (७२)

अत्र अङ्ग-लक्षणम्—

आश्रितावान्तरानेकभेदं केवलमेव वा ।
एकं कर्मात्र विद्वद्भिरेकं भक्त्यङ्गमुच्यते ॥ (७३)

अथ अङ्गानि—

गुरुपादाश्रयस्तस्मात् कृष्णदीक्षादि- शिक्षणम् ।
विश्रम्भेण गुरोः सेवा साधुवर्त्मानुवर्तनम् ॥ (७४)

सद्धर्मपृच्छा भोगादि-त्यागः कृष्णस्य हेतवे ।
निवासो द्वारकादौ च गङ्गादेरपि सन्निधौ ॥ (७५)

In the same canto (Bh.P. 11.5.41):

68. He who renounces all duties and with his entire being takes Mukunda as his sole refuge, O King, is no longer a slave of or in debt to the gods, sages, creatures, relatives, or ancestors.

In the *Śrī Bhagavad Gītā*: (18/66)

69. Give up all duties and come to me as your sole refuge. I will free you of all sins; do not worry.[35]

In the *Agastya Saṁhitā*:

70. Just as a liberated person is not confined by injunctions and prohibitions, so too a worshiper of Rāma is not bound by ordinary injunctions.

And in the Eleventh Canto (Bh.P. 11.5.42):

71. The Supreme Lord Hari abides within the heart of his dear devotee who has given up desire for all else and is worshipping his own feet alone; if this devotee somehow commits an unlawful act Hari destroys all negative consequences.[36]

72. The practices of Vaidhī Bhakti have already been defined in the *Hari-bhaktivilāsa*,[37] but the more important ones will be described here to the best of my knowledge.

Here is the characteristic of a practice:

73. The wise have said that a single practice of devotion is either a distinct isolated act or one that is part of a combination of acts.[38]

The (64) Practices:

74. 1) Surrender at the feet of a guru; 2) initiation and instruction regarding Kṛṣṇa; 3) serving the guru with trust; 4) following the path of the saints;

75. 5) inquiry into the true nature of things; 6) renouncing ordinary pleasures for the sake of Kṛṣṇa; 7) living in sacred places such as Dvārakā or near sacred rivers such as the Ganges;

व्यवहारेषु सर्वेषु यावदर्थानुवर्तिता ।
हरिवासरसम्मानो धात्र्यश्वत्थादिगौरवम् ॥ (७६)

एषामत्र दशाङ्गानां भवेत् प्रारम्भरूपता ॥ (७७)

सङ्गत्यागो विदूरेण भगवद्विमुखैर्जनैः ।
शिष्याद्यननुबन्धित्वं महारम्भाद्यनुद्यमः ॥ (७८)

बहुग्रन्थ-कलाभ्यास-व्याख्या-वाद-विवर्जनम् ॥ (७९)

व्यवहारेऽप्यकार्पण्यं शोकाद्यवशवर्तिता ॥ (८०)

अन्यदेवानवज्ञा च भूतानुद्वेगदायिता ।
सेवा-नामापराधानामुद्भवाभावकारिता ॥ (८१)

कृष्णतद्भक्तविद्वेष-विनिन्दाद्यसहिष्णुता ।
व्यतिरेकतयामीषां दशानां स्यादनुष्ठितिः ॥ (८२)

अस्यास्तत्र प्रवेशाय द्वारत्वेऽप्यङ्गविंशतेः ।
त्रयं प्रधानमेवोक्तं गुरुपादाश्रयादिकम् ॥ (८३)

धृतिर्वैष्णवचिह्नानां हरेर्नामाक्षरस्य च ।
निर्माल्यादेश्च तस्याग्रे ताण्डवं दण्डवन्नतिः ॥ (८४)

अभ्युत्थानमनुव्रज्या गतिः स्थाने परिक्रमः ।
अर्चनं परिचर्या च गीतं सङ्कीर्तनं जपः ॥ (८५)

विज्ञप्तिः स्तवपाठश्च स्वादो नैवेद्यपाद्ययोः ।
धूपमाल्यादिसौरभ्यं श्रीमूर्तेः स्पृष्टिरीक्षणम् ॥ (८६)

आरात्रिकोत्सवादेश्च श्रवणं तत्कृपेक्षणम् ।
स्मृतिर्ध्यानं तथा दास्यं सख्यमात्मनिवेदनम् ॥ (८७)

76. 8) acceptance of only what is necessary in ordinary life; 9) honoring the festival days of Hari; 10) respect for holy trees such as the myrobalan plum and pipal fig trees.

77. These ten practices should be primary in the beginning.

78. 11) Keeping far away from those people who have turned away from the Lord; 12) avoiding the attendance of numerous disciples; 13) refraining from zealous involvement in grand projects;

79. 14) giving up excessive attachment to books, artistic performance, lecturing, and argumentation;

80. 15) avoiding ungenerous behavior; 16) not being overwhelmed by such emotions as ordinary sorrow;

81. 17) showing no disrespect for other gods; 18) refraining from coercing or causing distress to other beings; 19) giving diligent attention to avoid committing an offense in service and chanting the name;

82. 20) not tolerating any hostility or abuse toward Kṛṣṇa or His devotees. These ten practices are performed as things to be avoided.[39]

83. Although all twenty of these practices are doorways for entering the path of devotion, the first three, beginning with "surrender at the feet of a guru," are said to be the most important.

84. 21) Wearing the marks of a Vaiṣṇava; 22) wearing the letters of Hari's name; 23) wearing flower garlands (worn by Kṛṣṇa); 24) dancing before Him; 25) prostrating before Him;

85. 26) rising respectfully from a seat; 27) following politely after a superior; 28) visiting temples; 29) circumambulating temples; 30) worshipping in temples; 31) assistance in temples; 32) singing; 33) congregational praise; 34) silent chanting;

86. 35) praying; 36) reciting hymns of praise; 37) eating food that has been offered to the deity; 38) drinking water used to wash the deity's feet; 39) smelling the sweet fragrance of the deity's incense and flower garland; 40) touching the divine image; 41) looking at the divine image;

87. 42) witnessing festivals and the waving of the lamp before the image in worship; 43) listening (to stories about the Lord); 44) perceiving the grace of the Lord; 45) remembering the Lord; 46) meditating on the Lord; 47) servitude toward the Lord; 48) friendship for the Lord; 49) fully entrusting one's self to the Lord;

निजप्रियोपहरणं तदर्थेऽखिलचेष्टितम् ।
सर्वथा शरणापत्तिस्तदीयानाञ्च सेवनम् ॥ (८८)

तदीयास्तुलसी-शास्त्र-मथुरा-वैष्णवादाय: ।
यथावैभवसामग्री-सद्गोष्ठीभिर्महोत्सव: ॥ (८९)

ऊर्जादरो विशेषेण यात्रा जन्मदिनादिषु ।
श्रद्धा विशेषत: प्रीति: श्रीमूर्तेरङ्घ्रिसेवने ॥ (९०)

श्रीमद्भागवतार्थानामास्वादो रसिकै: सह ।
सजातीयाशये स्निग्धे साधौ सङ्ग: स्वतो वरे ॥ (९१)

नामसंकीर्तनं श्रीमन्मथुरामण्डले स्थिति: ॥ (९२)

अङ्गानां पञ्चकस्यास्य पूर्वं विलिखितस्य च ।
निखिल-श्रैष्ठ्यबोधाय पुनरप्य कीर्तनम् ॥ (९३)

इति कायहृषीकान्त: करणानामुपासना: ॥ (९४)

चतु:षष्टि: पृथक् साङ्घातिकभेदात् क्रमादिमा: ॥ (९५)

अथार्षानुमतेनैषामुदाहरणमीर्यते ॥ (९६)

तत्र श्रीगुरुपादाश्रयो (१) यथा एकादशे (भा॰ ११/३/२१)—
तस्माद् गुरुं प्रपद्येत जिज्ञासु: श्रेय उत्तमम् ।
शाब्दे परे च निष्णातं ब्रह्मण्युपशमाश्रयम् ॥ (९७)

श्रीकृष्णदीक्षादिशिक्षणं (२) यथा तत्रैव (भा॰ ११/३/२२)—
तत्र भागवतान् धर्मान् शिक्षेद् गुर्वात्मदैवत: ।
अमाययानुवत्त्या यैस्तुष्येदात्मात्मदो हरि: ॥ (९८)

विश्रम्भेण गुरो: सेवा (३) यथा तत्रैव (भा॰ ११/१७/२७)—
आचार्यं मां विजानीयान्नावमन्येत कर्हिचित् ।
न मर्त्यबुद्ध्याऽसूयेत सर्वदेवमयो गुरु: ॥ (९९)

88. 50) offering things dear to oneself; 51) making all efforts for His benefit; 52) surrendering completely; 53) serving those things associated with Him, such as:

89. His sacred Tulasī plant, 54) scriptures, 55) Mathurā, and
56) Vaiṣṇavas; 57) observing great festivals with the saints using whatever materials one can provide;

90. 58) respect for the month of Kārttika; 59) celebrating the day of Kṛṣṇa's birth; 60) special love for serving the feet of the divine image;

91. 61) enjoying the meanings of the *Śrī Bhāgavata Purāṇa* with sensitive people; 62) association with the highest affectionate saints who are of a similar temperament as oneself;

92. 63) singing the names of the Lord; and 64) living in the blessed circle of Mathurā.[40]

93. Although the last five practices were mentioned before, they are repeated here to indicate their superiority over all others.

94. These, then, are the forms of worship for the body, senses, and mind.

95. These sixty-four practices can be performed separately or collectively.[41]

96. Illustrations of these will now be cited from the words of the sages.

An illustration of (1) "surrender at the feet of a guru" is in the Eleventh Canto (Bh.P. 11.3.21):
97.Therefore, one desirous of knowing the highest bliss should take refuge with a guru who is experienced in scripture and in supreme Brahman, and who is an abode of tranquillity.

An illustration of (2) "initiation and instruction regarding Kṛṣṇa" is in the same canto (Bh.P. 11.3.22):
98. One should learn the ways of the Lord from a guru whom one regards as divine and as one's own self. Hari, who gives his self to the self, is pleased with these ways accompanied with sincere service.

An illustration of (3) "serving the guru with confidence" is in the same canto (Bh.P. 11.17.27):

[Kṛṣṇa says to Uddhava:]
99. The guru should be thought of as me and should never be despised. He should never be considered a mortal, for the guru represents all gods.

साधुवर्त्मानुवर्तनं (४) यथा स्कन्दे—

स मृग्य: श्रेयसां हेतु: पन्था: सन्तापवर्जित: ।
अनवाप्तश्रमं पूर्वे येन सन्त: प्रतस्थिरे ॥ (१००)

ब्रह्मयामले च—

श्रुति-स्मृति-पुराणादि-पञ्चरात्र-विधिं विना ।
ऐकान्तिकी हरेर्भक्तिरुत्पातायैव कल्पते ॥ इति । (१०१)

भक्तिरैकान्तिकीवेयमविचारात् प्रतीयते ।
वस्तुतस्तु तथा नैव यदशास्त्रीयतेक्ष्यते ॥ (१०२)

सद्धर्मपृच्छा (५) यथा नारदीये—

अचिरादेव सर्वार्थ: सिध्यत्येषामधीप्सित: ।
सद्धर्मस्यावबोधाय येषां निर्बन्धिनी मति: ॥ (१०३)

कृष्णार्थे भोगादित्यागो (६) यथा पाद्मे—

हरिमुद्दिश्य भोग्यानि काले त्यक्तवतस्तव ।
विष्णुलोकस्थिता सम्पदलोला सा प्रतीक्षते ॥ (१०४)

द्वारकादिनिवासो (७) यथा स्कान्दे—

संवत्सरं वा षण्मासान् मासं मासार्धमेव वा ।
द्वारकावासिन: सर्वे नरा नार्यश्चतुर्भुजा: ॥ (१०५)

आदि-पदेन पुरुषोत्मवासश्च यथा ब्राह्मे—

अहो क्षेत्रस्य माहात्म्यं समन्ताद् दशयोजनम् ।
दिविष्ठा यत्र पश्यन्ति सर्वानेव चतुर्भुजान् ॥ (१०६)

गङ्गादिवासो, यथा प्रथमे (भा॰ १/१९/६)—

या वै लसच्छ्रीतुलसीविमिश्र-
कृष्णाङ्घ्रिरेण्वभ्यधिकाम्बुनेत्री ।
पुनाति सेशानुभयत्र लोकान्
कस्तां न सेवेत मरिष्यमाण: ? ॥ (१०७)

An illustration of (4) "following the path of the saints" in the *Skanda Purāṇa*:
100. That path by which the saints passed beyond exhaustion is the path to be pursued, for it is without sorrow and leads to the highest bliss.

And in the *Brahma Yāmala*:[42]

101. Exclusive devotion to Hari without regard for the injunctions of revealed and remembered scriptures, the Purāṇas, and the Pañcarātra produces calamity.[43]

102. The devotion referred to above is erroneously understood to be "exclusive devotion"; actually it is not exclusive devotion at all, since it is observed to be contrary to scripture.[44]

An illustration of (5) "inquiry into the true nature of things" is in the *Nāradīya Pañcarātra*:

103. All desired aims are quickly accomplished for those whose mind is intent on realizing the true nature of things.

An illustration of (6) "renouncing ordinary pleasures for the sake of Kṛṣṇa" is in the *Padma Purāṇa*:

104. Time and again you have renounced all ordinary pleasures for the sake of Hari; therefore, everlasting good fortune situated in Viṣṇu's realm awaits you.

An illustration of (7) "living in sacred places such as Dvārakā" is in the *Skanda Purāṇa*:

105. All men and women who live in Dvārakā for a full year, or for six months, or for one full month, or for even half a month become four-armed (residents of Vaikuṇṭha).[45]

This includes living in the land of Puruṣottama (i.e., Jagannātha Purī); an illustration is in the *Brahma Purāṇa*:

106. Ah, such is the greatness of this land that everywhere within a distance of ten yojanas (a radius of about 80 miles) the gods see all people only as four-armed.

An illustration of "living near sacred rivers such as the Ganges" is in the First Canto (Bh.P. 1.19.6):

107. Who, when about to die, would not serve the Ganges River that flows with water sanctified by the dust from the feet of Kṛṣṇa and is mixed with glorious Tulasī, and that purifies the worlds here and hereafter along with the gods, including Śiva?

यावदर्थानुवर्तिता (८) यथा नारदीये—

यावता स्यात् स्वनिर्वाहः स्वीकुर्यात्तावदर्थवित् ।
आधिक्ये न्यूनतायाञ्च च्यवते परमार्थतः ॥ (१०८)

हरिवासरसम्मानो (९) यथा ब्रह्मवैवर्ते—

सर्वपापप्रशमनं पुण्यमात्यन्तिकं तथा ।
गोविन्दस्मारणं नृणामेकादश्यामुपोषणम् ॥ (१०९)

धात्र्यश्वत्थादिगौरवं (१०) यथा स्कान्दे—

अश्वत्थ-तुलसी-धात्री-गो-भूमिसुर-वैष्णवाः ।
पूजिताः प्रणताः ध्याताः क्षपयन्ति नृणामघम् ॥ (११०)

अथश्रीकृष्णविमुखजन-सङ्ग-त्यागो (११) यथा कात्यायनसंहितायाम्—

वरं हुतवहज्वाला-पञ्जरान्तर्व्यवस्थितिः ।
न शौरिचिन्ता-विमुखजन-संवासवैशसम् ॥ (१११)

विष्णुरहस्ये च—

आलिङ्गनं वरं मन्ये व्याल- व्याघ्र-जलौकसाम् ।
न सङ्गः शल्ययुक्तानां नाना-देवैकसेविनाम् ॥ (११२)

शिष्याद्यननुबन्धित्वादि-त्रयं (१२, १३, १४) यथा सप्तमे (भा॰ ७/१३/८)—

न शिष्याननुबध्नीत ग्रन्थान्नैवाभ्यसेद्बहून् ।
न व्याख्यामुपयुञ्जीत नारम्भानारभेत् क्वचित् ॥ (११३)

व्यवहारेऽप्यकार्पण्यं (१५) यथा पाद्मे—

अलब्धे वा विनष्टे वा भक्ष्याच्छादनसाधने ।
अविक्लवमतिर्भूत्वा हरिमेव धिया स्मरेत् ॥ (११४)

An illustration of (8) "acceptance of only what is necessary in ordinary life" is in the *Nāradīya Pañcarātra*:

108. One who understands the true aim should accept only as much as is needed for one's maintenance, because in excess and in destitution one slides away from the highest aim.

An illustration of (9) "honoring the festival days of Hari" is in the *Brahmavaivarta Purāṇa*:

109. All misfortunes are eliminated, virtues become unlimited, and Govinda is remembered for people who fast on Ekādaśī.[46]

An illustration of (10) "respect for holy trees such as the myrobalan plum and pipal fig trees" is in the *Skanda Purāṇa*:

110. The pipal fig tree, Tulasī, the myrobalan plum tree, cows, Brāhmaṇas, and Vaiṣṇavas destroy the sins of those people who worship them, bow to them, and meditate upon them.

An illustration of (11) "keeping away from those people who have turned away from Śrī Kṛṣṇa" is in *Kātyāyana Saṃhitā*:

111. It is better to be confined to a cage flaming with fire than to be ruined by living with people who have turned away from thoughts of Kṛṣṇa.

And in the *Viṣṇu Rahasya*:

112. The embrace of a snake, a tiger, or a water monster is better than association with those who are erroneously worshipping a variety of gods.[47]

An illustration of (12) "avoiding the attendance of numerous disciples," (13) "refraining from zealous involvement in grand projects," and (14) "giving up excessive attachment to books, artistic performance, lecturing, and argumentation" is in the Seventh Canto (Bh.P. 7.13.8):

[The ascetic sage Nārada says to King Yudhiṣṭhira:]

113. He should not be attended by numerous disciples, he should not read many books, he should not be employed in lecturing, and he should not become involved in distracting projects.[48]

An illustration of (15) "avoiding ungenerous behavior" is in the *Padma Purāṇa*:

114. When one fails to achieve food or drink, or when one's food or drink is destroyed, one should maintain an undisturbed mind and meditate on Hari alone.[49]

शोकाद्यवशवर्तिता (१६) यथा तत्रैव—

शोकामर्षादिभिर्भावैराक्रान्तं यस्य मानसम् ।
कथं तत्र मुकुन्दस्य स्फूर्तिसम्भावना भवेत् ॥ (११५)

अन्यदेवानवज्ञा (१७) यथा तत्रैव—

हरिरेव सदाराध्यः सर्वदेवेश्वरेश्वरः ।
इतरे ब्रह्मरुद्राद्या नावज्ञेयाः कदाचन ॥ (११६)

भूतानुद्वेगदायिता (१८) यथा महाभारते—

पितेव पुत्रं करुणो नोद्वेजयति यो जनम् ।
विशुद्धस्य हृषीकेशस्तूर्णं तस्य प्रसीदति ॥ (११७)

सेवा-नामापराधानां वर्जनं (१९) यथा वाराहे—

ममार्चनापराधा ये कीर्त्यन्ते वसुधे! मया ।
वैष्णवेन सदा ते तु वर्जनीयाः प्रयत्नतः ॥ (११८)

पाद्मे च—

सर्वापराधकृदपि मुच्यते हरिसंश्रयः ।
हरेरप्यपराधान् यः कुर्याद् द्विपदपांशुलः ॥ (११९)
नामाश्रयः कदाचित् स्यात्तरत्येव स नामतः ।
नाम्नो हि सर्वसुहृदो ह्यपराधात् पतत्यधः ॥ (१२०)

तन्निन्दाद्यसहिष्णुता (२०) यथा श्रीदशमे (१०/७४/४०)—

निन्दां भगवतः शृण्वँस्तत्परस्य जनस्य वा ।
ततो नापैति यः सोऽपि यात्यधः सुकृताच्च्युतः ॥ (१२१)

अथ वैष्णवचिह्नधृतिः (२१) यथा पाद्मे—

ये कण्ठलग्नतुलसीनलिनाक्षमाला
ये बाहुमूलपरिचिह्नितशङ्खचक्राः ।
ये वा ललाटफलके लसदूर्ध्वपुण्ड्रा-
स्ते वैष्णवा भुवनमाशु पवित्रयन्ति ॥ (१२२)

नामाक्षरधृतिः (२२) यथा स्कान्दे—

हरिनामाक्षरयुतं भाले गोपीमृदङ्कितम् ।
तुलसीमालिकोरस्कं स्पृशेयुर्न यमोद्भटाः ॥ (१२३)

An illustration of (16) "not being overwhelmed by such emotions as ordinary sorrow" is also in the *Padma Purāṇa*:

115. How can Mukunda appear to one whose mind is overcome with emotions such as sorrow and anger?

An illustration of (17) "showing no disrespect for other gods" is also in the *Padma Purāṇa*:

116. Hari alone should always be worshipped as the Lord of the lord of the gods; however Brahmā, Rudra, and the other gods should never be shown disrespect.

An illustration of (18) "refraining from coercing or causing distress to other beings" is in the *Mahābhārata*:

117. Hṛṣīkeśa is quickly pleased with that pure one who acts toward
other people like a compassionate father who never torments his son.

An illustration of (19) "avoiding offense in service and chanting the name" is in the *Varāha Purāṇa*:

118. All the offenses in worshipping my image that have been enumerated by me, O Earth, are always to be diligently avoided by a Vaiṣṇava.[50]

And in the *Padma Purāṇa*:

119-20. Even one who commits all these offenses is freed if he takes refuge with Hari. That debased person who commits offenses toward Hari is likewise saved by at some time taking refuge with the Name by means of the Name. But one definitely falls below from offenses to the Name, the best friend of all.[51]

An illustration of (20) "not tolerating any abuse toward Kṛṣṇa" is in the Tenth Canto (Bh.P. 10.74.40):

121. One who does not leave a place where one hears abuse toward the Lord or toward people associated with Him falls below and loses all virtuous merit.

An illustration of (21) "wearing the marks of a Vaiṣṇava" is in the *Padma Purāṇa*:

122. Those Vaiṣṇavas who wear a necklace of Tulasī or lotus seeds around their necks, whose upper arms are marked with the conch and wheel, whose foreheads are marked with a vertical red sandalwood-paste *tilaka* quickly purify the world.

An illustration of (22) "wearing the letters of Hari's name" is in the *Skanda Purāṇa*:

123. The messengers of Yama, the god of death, cannot touch the one who has the letters of Hari's name written with Gopī clay on the forehead and a garland of Tulasī on the breast.

पाद्मे च—

कृष्णनामाक्षरैर्गात्रमङ्कयेच्चन्दनादिना ।
स लोकपावनो भूत्वा तस्य लोकमवाप्नुयात् ॥ (१२४)

निर्माल्यधृतिः (२३) यथा एकादशे (भा० ११/६/४६)—

त्वयोपभुक्तस्रग्गन्धवासोऽलङ्कारचर्चिताः ।
उच्छिष्टभोजिनो दासास्तव मायां जयेमहि ॥ (१२५)

स्कान्दे च—

कृष्णोत्तीर्णन्तु निर्माल्यं यस्याङ्गं स्पृशते मुने ।
सर्वरोगैस्तथा पापैर्मुक्तो भवति नारद ॥ (१२६)

अग्रे ताण्डवं (२४) यथा द्वारकामाहात्म्ये—

यो नृत्यति प्रहृष्टात्मा भावैर्बहुसुभक्तितः ।
स निर्दहति पापानि मन्वन्तरशतेष्वपि ॥ (१२७)

तथा श्रीनारदोक्तौ च—

नृत्यतां श्रीपतेरग्रे तालिका-वादनैर्भृशम् ।
उड्डीयन्ते शरीरस्थाः सर्वे पातकपक्षिणः ॥ (१२८)

दण्डवन्नतिः (२५) यथा नारदीये—

एकोऽपि कृष्णाय कृतः प्रणामो
दशाश्वमेधावभृथैर्न तुल्यः ।
दशाश्वमेधी पुनरेति जन्म
कृष्णप्रणामी न पुनर्भवाय ॥ (१२९)

अभ्युत्थानं (२६) यथा ब्रह्माण्डे—

यानारूढं पुरः प्रेक्ष्य समायान्तं जनार्दनम् ।
अभ्युत्थानं नरः कुर्वन् पातयेत् सर्वकिल्बिषम् ॥ (१३०)

अथ अनुव्रज्या (२७) यथा भविष्योत्तरे—

रथेन सह गच्छन्ति पार्श्वतः पृष्ठतोऽग्रतः ।
विष्णुनैव समाः सर्वे भवन्ति श्वपचादयः ॥ (१३१)

स्थाने गतिः (२८)—

स्थानं तीर्थं गृहञ्चास्य तत्र तीर्थे गतिर्यथा ॥ (१३२)

And in the *Padma Purāṇa*:
124. One who marks the body with the letters of Kṛṣṇa's name with such things as sandalwood paste purifies the world and attains Kṛṣṇa's realm.

An illustration of (23) "wearing flower garlands" is in the Eleventh Canto (Bh.P. 11.6.46):
[Uddhava says to Kṛṣṇa:]
125. We your servants who are enjoying your leftover food and are covered with the flower garlands, scents, clothing, and ornaments that were previously enjoyed by you will thereby certainly free ourselves from your concealing illusions.

And in the *Skanda Purāṇa*:
126. One whose body is touched by a flower garland worn previously by Kṛṣṇa becomes free from all diseases and misfortunes, O Sage Nārada.

An illustration of (24) "dancing before Kṛṣṇa" is in the *Dvārakā Māhātmya*:
127. A thrilled soul who dances with emotions caused by great devotion burns up the misfortunes of hundreds of eons.

Also in the words of Śrī Nārada:
128. Dancing before the Lord of Śrī (i.e., Viṣṇu) with enthusiastic clapping of the hands causes all sins situated in the body to fly away like birds.

An illustration of (25) "prostrating" is in the *Nāradīya Pañcarātra*:
129. Performing even one prostration to Kṛṣṇa is better than ten Vedic horse sacrifices, because one who performs the horse sacrifice is born again, whereas the one who prostrates to Kṛṣṇa is not born again.

An illustration of (26) "rising respectfully from a seat" is in the *Brahmāṇḍa Purāṇa*:
130. A man who rises from his seat, having seen Kṛṣṇa approaching toward him mounted on a chariot, destroys all sins.

An illustration of (27) "politely accompanying" is in the *Bhaviṣyottara Purāṇa*:
131. All dog eaters become like Viṣṇu himself by going along side, behind or in front of his chariot.

(28) "Visiting His places:"
132. Visiting His places means visiting his temples and pilgrimage sites.

पुराणान्तरे—

संसारमरुकान्तार-निस्तारकरणक्षमौ ।
श्लाघ्यौ तावेव चरणौ यौ हरेस्तीर्थगामिनौ ॥ (१३३)

आलये च यथा हरिभक्तिसुधोदये—

प्रविशन्नालयं विष्णोर्दर्शनार्थं सुभक्तिमान् ।
न भूयः प्रविशेन्मातुः कुक्षिकारागृहं सुधीः ॥ (१३४)

परिक्रमो (२९) यथा तत्रैव—

विष्णुं प्रदक्षिणीकुर्वन् यस्तत्रावर्तते पुनः ।
तदेवावर्तनं तस्य पुनर्नावर्तते भवे ॥ (१३५)

स्कान्दे च चातुर्मास्यमाहात्म्ये—

चतुर्वारं भ्रमीभिस्तु जगत् सर्वं चराचरम् ।
क्रान्तं भवति विप्राग्र्य! तत्तीर्थगमनाधिकम् ॥ इति । (१३६)

अथ अर्चनम् (३०)—

शुद्धिन्यासादि-पूर्वाङ्गकर्मनिर्वाहपूर्वकम् ।
अर्चनन्तूपचाराणां स्यान्मन्त्रेणोपपादनम् ॥ (१३७)

तद् यथा श्रीदशमे (भा० १०/८१/१९)—

स्वर्गापवर्गयोः पुंसां रसायां भुवि सम्पदाम् ।
सर्वासामपि सिद्धीनां मूलं तच्चरणार्चनम् ॥ (१३८)

विष्णुरहस्ये च—

श्रीविष्णोरर्चनं ये तु प्रकुर्वन्ति नरा भुवि ।
ते यान्ति शाश्वतं विष्णोरानन्दं परमं पदम् ॥ इति । (१३९)

परिचर्या (३१)—

परिचर्या तु सेवोपकरणादि- परिष्क्रिया ।
तथा प्रकीर्णकच्छत्रवादित्राद्यैरुपासना ॥ (१४०)

यथा नारदीये—

मुहूर्तं वा मुहूर्तार्धं यस्तिष्ठेद्धरिमन्दिरे ।
स याति परमं स्थानं किमु शुश्रूषणे रताः ॥ (१४१)

In another *Purāṇa*:
133. Those two feet that visit a pilgrimage site of Hari are praiseworthy since they are capable of crossing over the wasteland of this world.

An illustration of "visiting his temple" is in the *Haribhaktisudhodaya*:
134. A wise person possessing true devotion who enters a temple for the purpose of seeing Viṣṇu never again enters the prison of a mother's womb.

An illustration of (29) "circumambulation" is also there:
135. A person who repeatedly goes around circumambulating Viṣṇu does not go around anymore in the cycles of existence, since his going around is of Him alone.

Also in the "Cāturmāsya-Māhātmya" of the *Skanda Purāṇa*:
136. Those who circumambulate Viṣṇu four times have in effect circumambulated the entire animate and inanimate world, and this, O Best of Brāhmaṇas, is superior to going on pilgrimages.

Now as to (30) "worship":
137. Worship means the offering of services along with sacred syllables (*mantras*) after one has completed the preliminary acts, such as purification and marking the sacred spots on the body (*nyāsa*).

An illustration of this is in the Tenth Canto (Bh.P. 10.81.19):
138. Worship of His feet is the primary cause for people to achieve heaven, liberation, good fortune in this world or in the underworld, and all spiritual powers.

In the *Viṣṇu Rahasya*:[52]
139. Those people who worship Śrī Viṣṇu here on earth go to the highest realm of Viṣṇu's eternal joy.

(31) "Assistance in temples:"
140. Assistance means cleaning the utensils used in the service, and attendance with a fly-whisk, umbrella, or musical instrument.

An illustration is in the *Nāradīya Pañcarātra*:
141. One who stands in a temple of Hari for a moment, or even half a moment, goes to the highest realm. What then to say about those engaged in attendance?

चतुर्थे च (भा० ४/२१/३१)—

यत्पादसेवाभिरुचिस्तपस्विना-
मशेषजन्मोपचितं मलं धियः।
सद्यः क्षिणोत्यन्वहमेधती सती-
यथा पदाङ्गुष्ठविनिःसृता सरित् ॥ इति। (१४२)

अङ्गानि विविधान्येव स्युः पूजापरिचर्ययोः।
न तानि लिखितान्यत्र ग्रन्थबाहुल्यभीतितः ॥ (१४३)

अथ गीतं (३२) यथा लैङ्गे—

ब्राह्मणो वासुदेवाख्यं गायमानोऽनिशं परम् ॥
हरेः सालोक्यमाप्नोति रुद्रगानाधिकं भवेत् ॥ इति। (१४४)

अथ सङ्कीर्तनम् (३३)—

नाम-लीला-गुणादीनामुच्चैर्भाषा तु कीर्तनम् ॥ (१४५)

तत्र नामकीर्तनं यथा विष्णुधर्मे—

कृष्णेति मङ्गलं नाम यस्य वाचि प्रवर्तते।
भस्मीभवन्ति राजेन्द्र! महापातककोटयः ॥ (१४६)

लीलाकीर्तनं यथा सप्तमे (भा० ७/९/१८)—

सोऽहं प्रियस्य सुहृदः परदेवताया:
लीलाकथास्तव नृसिंह! विरिञ्चगीताः।
अञ्जस्तितर्म्यनुगृणन् गुणविप्रमुक्तो
दुर्गाणि ते पदयुगालयहंससङ्गः ॥ (१४७)

गुणकीर्तनं यथा प्रथमे (भा० १/५/२२)—

इदं हि पुंसस्तपसः श्रुतस्य वा
स्विष्टस्य सूक्तस्य च बुद्धदत्तयोः।
अविच्युतोऽर्थः कविभिर्निरूपितो
यदुत्तमश्लोकगुणानुवर्णनम् ॥ (१४८)

अथ जपः (३४)—

मन्त्रस्य सुलघूच्चारो जप इत्यभिधीयते ॥ (१४९)

And in the Fourth Canto (Bh.P. 4.21.31):
142. The delight in serving the Lord's feet increases day after day, just like the Ganges which flows from Viṣṇu's toe, and immediately washes away all the impurities accumulated over all lives from the minds of people tormented by affliction.

143. There are many practices of worship and assistance, but I have not written about them here out of concern for the size of this book.

An illustration of (32) "singing" is in the *Liṅga Purāṇa*:
144. A brāhmaṇa who continually sings songs about the highest reality named Vasudeva obtains co-residence with Hari. This is superior to singing about Rudra.

As to (33) "congregational praise:"
145. Congregational praise is proclaiming aloud the names, playful activities, and qualities of the Lord.

An illustration of "praising the name" is in the *Viṣṇudharma Purāṇa*:
146. Millions of sins are reduced to ashes, O King, for one who utters the auspicious name "Kṛṣṇa."[53]

An illustration of "praising the playful activities" is in the Seventh Canto (Bh.P. 7.9.18):
147. O Nṛsiṁha, praising in association with the saints at your two feet the stories about the playful activities of my beloved friend and supreme deity, which were praised by Brahmā, I am completely freed from the guṇas and quickly overcome all difficulties.

An illustration of "praising the qualities" is in the First Canto (Bh.P. 1.5.22):
148. The poets have declared that praising the qualities of the excellent Lord is that indestructible treasure that comes from a man's penance, scriptural knowledge, sacrificial performances, Vedic recitals, intelligence, and charity.

As to (34) "silent chanting:"
149. Very quiet pronunciation of a sacred syllable (*mantra*) is called "silent chanting" (*japa*).

यथा पाद्मे—

कृष्णाय नम इत्येष मन्त्रः सर्वार्थसाधकः ।
भक्तानां जपतां भूप! स्वर्गमोक्षफलप्रदः ॥ (१५०)

अथ विज्ञप्तिः (३५) यथा स्कान्दे—

हरिमुद्दिश्य यत् किञ्चित् कृतं विज्ञापनं गिरा ।
मोक्षद्वारार्गलान्मोक्षस्तेनैव विहितस्तव ॥ इति । (१५१)

सम्प्रार्थनात्मिकाः दैन्यबोधिका लालसामयी ।
इत्यादिर्विविधा धीरैः कृष्णे विज्ञप्तिरीरिता ॥ (१५२)

तत्र सम्प्रार्थनात्मिका यथा पाद्मे—

युवतीनां यथा यूनि यूनाञ्च युवतौ यथा ।
मनोऽभिरमते तद्वन्मनोऽभिरमतां त्वयि ॥ (१५३)

दैन्यबोधिका यथा तत्रैव—

मत्तुल्यो नास्ति पापात्मा नापराधी च कश्चन ।
परिहारेऽपि लज्जा मे किं ब्रुवे पुरुषोत्तम ? ॥ (१५४)

लालसामयी यथा श्रीनारदपञ्चरात्रे—

कदा गम्भीरया वाचा श्रिया युक्तो जगत्पते ।
चामरव्यग्रहस्तं मामेवं कुर्विति वक्ष्यसि ? इति । (१५५)

यथा वा—

कदाहं यमुना-तीरेनामनि तव कीर्तयन् ।
उद्बाष्पः पुण्डरीकाक्ष! रचयिष्यामि ताण्डवम् ॥ (१५६)

अथ स्तवपाठः (३६)—

प्रोक्ता मनीषिभिर्गीतास्तवराजादयः स्तवाः ॥ (१५७)

यथा स्कान्दे—

श्रीकृष्णस्तवरत्नौघैर्येषां जिह्वा त्वलङ्कृता ।
नमस्या मुनिसिद्धानां वन्दनीया दिवौकसाम् ॥ (१५८)

नारसिंहे च—

स्तोत्रैः स्तवैश्च देवाग्रे यः स्तौति मधुसूदनम् ।
सर्वपापविनिर्मुक्तो विष्णुलोकमवाप्नुयात् ॥ (१५९)

An illustration is in the *Padma Purāṇa*:
150. The mantra "Kṛṣṇāya namaḥ" accomplishes all goals in life and grants the fruits of heaven and liberation to those devotees engaged in silent chanting, O King.

An illustration of (35) "praying" is in the *Skanda Purāṇa*:
151. Whatever request is made to Hari through words is the very thing that opens the bolt on the door to liberation.

152. The wise have described many types of praying to Kṛṣṇa, such as making a request for service, an acknowledgment of wretchedness, and an expression of longing.[54]

An illustration of "making a request" is in the *Padma Purāṇa*:
153. As the minds of young women dwell delightfully on a young man, and as the minds of young men dwell delightfully on a young woman, so may my mind dwell delightfully on you.

An illustration of "an acknowledgment of wretchedness" is also there:
154. No one is more sinful or guilty than I. I am too ashamed even to ask for forgiveness. What more can I say, O Puruṣottama?

An illustration of "an expression of longing" is in the *Śrī Nārada Pañcarātra*:
155. When will you, O Lord of the Universe, with Śrī Lakṣmī by your side, use your deep voice to command me to wave the fly-whisk that I hold in my hand?

Another illustration is in the *Śrī Nārada Pañcarātra*:
156. O Lotus-Eyes, when will I dance on the bank of the Yamunā singing your names with tears in my eyes?

Now as to (36) "reciting hymns of praise":
157. The wise have said that hymns of praise include such works as the *Bhagavad-Gītā* and the *Stavarāja*.[55]

An illustration is in the *Skanda Purāṇa*:
158. Those whose tongues have been adorned with an abundance of the gems of hymns of praise to Śrī Kṛṣṇa are worthy of being honored and worshipped by the sages, saints, and gods.

And in the *Narasiṃha Purāṇa*:
159. The one who in front of the deity praises Kṛṣṇa, the Destroyer of Madhu, with eulogies and hymns of praise[56] is freed from all sins and attains the realm of Viṣṇu.

अथ नैवेद्यास्वादो (३७) यथा पाद्मे—

नैवेद्यमन्नं तुलसीविमिश्रं, विशेषतः पादजलेन सिक्तम् ।
योऽश्नाति नित्यं पुरतो मुरारेः, प्राप्नोति यज्ञायुतकोटिपुण्यम् ॥ (१६०)

अथ पाद्यास्वादो (३८) यथा तत्रैव—

न दानं न हविर्येषां स्वाध्यायो न सुरार्चनम् ।
तेऽपि पादोदकं पीत्वा प्रयान्ति परमां गतिम् ॥ (१६१)

अथ धूपसौरभ्यं (३९) यथा हरिभक्तिसुधोदये—

आघ्राणं यद्धरेर्दत्तधूपोच्छिष्टस्य सर्वतः ।
तद्भवव्यालदष्टानां नस्यं कर्मविषापहम् ॥ (१६२)

अथ माल्यसौरभ्यं यथा तन्त्रे—

प्रविष्टे नासिकारन्ध्रे हरेर्निर्माल्यसौरभे ।
सद्यो विलयमायाति पापपञ्जरबन्धनम् ॥ (१६३)

अगस्त्यसंहितायाञ्च—

आघ्राणं गन्धपुष्पादेरर्चितस्य तपोधन ।
विशुद्धिः स्यादनन्तस्य घ्राणस्येहाभिधीयते ॥ (१६४)

अथ श्रीमूर्तेः स्पर्शनं (४०) यथा विष्णुधर्मोत्तरे—

स्पृष्ट्वा विष्णोरधिष्ठानं पवित्रः श्रद्धयान्वितः ।
पापबन्धैर्विनिर्मुक्तः सर्वान् कामानवाप्नुयात् ॥ (१६५)

अथ श्रीमूर्तेर्दर्शनं (४१) यथा वाराहे—

वृन्दावने तु गोविन्दं ये पश्यन्ति वसुन्धरे ।
न ते यमपुरं यान्ति यान्ति पुण्यकृतां गतिम् ॥ (१६६)

आरात्रिकदर्शनं (४२) यथा स्कान्दे—

कोटयो ब्रह्महत्यानामगम्यागमकोटयः ।
दहत्यालोकमात्रेण विष्णोः सारात्रिकं मुखम् ॥ (१६७)

उत्सवदर्शनं यथा भविष्योत्तरे—

रथस्थं ते निरीक्षन्ते कौतुकेनापि केशवम् ।
देवतानां गणाः सर्वे भवन्ति श्वपचादयः ॥ (१६८)

An illustration of (37) "eating food that has been offered to the deity" is in the *Padma Purāṇa*:
160. The one who daily eats food before Murāri (Kṛṣṇa) that has been offered and then mixed with Tulasī and sprinkled with special water from the feet of the Lord obtains the merit of millions of sacrifices.[57]

An illustration of (38) "drinking water used to wash the deity's feet" is also there:
161. Even those who do not practice charity, perform sacrificial oblations, read the scriptures, or worship the gods can reach the highest goal by drinking the water from the deity's feet.

An illustration of (39) "smelling the sweet fragrance of the deity's incense" is in the *Haribhaktisudhodaya*:
162. Smelling the remains of incense that has been offered to the Lord is an antidote for those bitten by the snake-like world, and is the supreme function of the nose.

An illustration of "smelling the sweet fragrance of the deity's flower garland" is in the *Tantra*:
163. When the sweet fragrance from Hari's flower garland enters into the nostrils, the bondage that is a cage of sins is destroyed immediately.

Also, in the *Agastya Saṃhitā*:
164. O Great Ascetic, smelling fragrant flowers that have been offered to the Infinite Lord is said to purify the sense of smell here in the world.

An illustration of (40) "touching the divine image" is in the *Viṣṇudharmottara*:
165. Touching the image of Viṣṇu, a pure person who is endowed with faith will be freed from the bondage of sins and will obtain all desires.

An illustration of (41) "looking at the divine image" is in the *Varāha Purāṇa*:
166. Those who see Govinda in Vṛndāvana,[58] O Earth, do not go to the abode of Death, but rather to the goal of the virtuous.

An illustration of (42) "witnessing the waving of the lamp before the image in worship" is in the *Skanda Purāṇa*:
167. Just looking at the face of Viṣṇu illuminated with a lamp burns up the sin of killing millions of brāhmaṇas or committing illicit intercourse millions of times.

An illustration of "witnessing festivals" is in the *Bhaviṣyottatra Purāṇa*:
168. All people, including even those such as dog-eaters, become the companions of the gods by witnessing, even out of curiosity, Keśava seated in the temple chariot.

आदिशब्देन पूजादर्शनं यथा आग्नेये—

पूजितं पूज्यमानं वा यः पश्येद्भक्तितो हरिम् ।
श्रद्धया मोदमानस्तु सोऽपि योगफलं लभेत् ॥ (१६९)

अथ श्रवणं (४३)—

श्रवणं नामचरितगुणादीनां श्रुतिर्भवेत् ॥ (१७०)

तत्र नामश्रवणं यथा गारुडे—

संसारसर्पसंदष्ट-नष्टचेष्टैकभेषजम् ।
कृष्णेति वैष्णवं मन्त्रं श्रुत्वा मुक्तो भवेन्नरः ॥ (१७१)

चरितश्रवणं यथा चतुर्थे (भा॰ ४/२९/४१)—

तस्मिन्महन्मुखरिता मधुभिच्चरित्र-
पीयूषशेषसरितः परितः स्रवन्ति ।
ता ये पिबन्त्यवितृषो नृप! गाढकर्णै-
स्तान्न स्पृशन्त्यशनतृड्भयशोकमोहाः ॥ (१७२)

गुणश्रवणं यथा द्वादशे (भा॰ १२/३/१५)—

यस्तूत्तमश्लोकगुणानुवादः
संगीयतेऽभीक्ष्णममङ्गलघ्नः ।
तमेव नित्यं शृणुयादभीक्ष्णं
कृष्णेऽमलां भक्तिमभीप्समानः ॥ (१७३)

अथ तत्कृपेक्षणं (४४) यथा श्रीदशमे (भा॰ १०/१४/८)—

तत्तेऽनुकम्पां सुसमीक्षमाणो
भुञ्जान एवात्मकृतं विपाकम् ।
हृद्वाग्वपुर्भिर्विदधन्नमस्ते
जीवेत यो मुक्तिपदे स दायभाक् ॥ (१७४)

अथ स्मृतिः (४५)—

यथाकथञ्चिन्मनसा सम्बन्धः स्मृतिरुच्यते ॥ (१७५)

यथा विष्णुपुराणे—

स्मृते सकलकल्याणभाजनं यत्र जायते ।
पुरुषस्तमजं नित्यं व्रजामि शरणं हरिम् ॥ (१७६)

यथा च पाद्मे—

प्रयाणे चाप्रयाणे च यन्नाम स्मरतां नृणाम् ।
सद्यो नश्यति पापौघो नमस्तस्मै चिदात्मने ॥ (१७७)

This also includes "witnessing worship" as illustrated in the *Agni Purāṇa*:
169. One who out of devotion witnesses with faith either Hari being worshipped or the worship itself becomes delighted and obtains the fruit of yoga.

Now as to (43) "listening":
170. Listening means hearing such things as the names, acts, and qualities of the Lord.

An illustration of listening to the name is in the *Garuḍa Purāṇa*:
171. A person becomes free after hearing the Vaiṣṇava mantra "Kṛṣṇa," which is the sole remedy for a life destroyed by the bite of this snake-like world.

An illustration of listening to the acts is in the Fourth Canto (Bh.P. 4.29.41):
172. There in the assembly of devotees great roaring rivers of nectar flow in all directions in the form of stories about the acts of Kṛṣṇa, the Slayer of Madhu. The insatiable ones who drink them with attentive ears, O King, are not touched by hunger, thirst, fear, sorrow, or delusion.

An illustration of listening to the qualities is in the Twelfth Canto (Bh.P. 12.3.15):
173. One desirous of obtaining pure devotion to Kṛṣṇa should listen continuously every day to the elucidation of the qualities of the highest reality (Kṛṣṇa) which destroys all inauspiciousness and is being sung perpetually by the saints.

An illustration of (44) "perceiving the grace of the Lord" is in the Tenth Canto (Bh.P. 10.14.8):
174. One who perceives even experiences that are the consequences of one's own actions as your grace, and honors you with heart, speech, and body achieves the gift of liberation.[59]

Now as to (45) "remembering the Lord":
175. Any kind of mental connection with the Lord is called "remembrance."

An illustration is in the *Viṣṇu Purāṇa*:
176. I take refuge in the eternal, unborn Hari, by remembering whom a person becomes the vessel of all beauty and happiness.

And in the *Padma Purāṇa*:
177. I honor the Lord of Consciousness, whose name immediately destroys the accumulation of sins for those people who remember it in life and in death.[60]

अथ ध्यानम् (४६)—

ध्यानं रूप-गुण-क्रीडा-सेवादेः सुष्ठु चिन्तनम् ॥ (१७८)

तत्र रूपध्यानं यथा नारसिंहे—

भगवच्चरणद्वन्द्वध्यानं निर्द्वन्द्वमीरितम् ।
पापिनोऽपि प्रसङ्गेन विहितं सुहितं परम् ॥ (१७९)

गुणध्यानं यथा विष्णुधर्मे—

ये कुर्वन्ति सदा भक्त्या गुणानुस्मरणं हरेः ।
प्रक्षीणकलुषौघास्ते प्रविशन्ति हरेः पदम् ॥ (१८०)

क्रीडाध्यानं यथा पाद्मे—

सर्वमाधुर्यसाराणि सर्वाद्भुतमयानि च ।
ध्यायन् हरेश्चरित्राणि ललितानि विमुच्यते ॥ (१८१)

सेवाध्यानं यथा पुराणान्तरे—

मानसेनोपचारेण परिचर्य हरिं सदा ।
परे वाङ्मनसाऽगम्यं तं साक्षात् प्रतिपेदिरे ॥ (१८२)

अथ दास्यम् (४७)—

दास्यं कर्मार्पणं तस्य कैङ्कर्यमपि सर्वथा ॥ (१८३)

तत्र आद्यं यथा स्कान्दे—

तस्मिन् समर्पितं कर्म स्वाभाविकमपीश्वरे ।
भवेद्भागवतो धर्मस्तत् कर्म किमुतार्पितम् ॥ इति । (१८४)

कर्म स्वाभाविकं भद्रं जपध्यानार्चनादि च ।
इतीदं द्विविधं कृष्णे वैष्णवैर्दास्यमर्पितम् ॥ (१८५)

मृदुश्रद्धस्य कथिता स्वल्पा कर्माधिकारिता ।
तदर्पितं हरौ दास्यमिति कैश्चिदुदीर्यते ॥ (१८६)

द्वितीयं यथा नारदीये—

ईहा यस्य हरेर्दास्ये कर्मणा मनसा गिरा ।
निखिलास्वप्यवस्थासु जीवन्मुक्तः स उच्यते ॥ (१८७)

अथ सख्यम् (४८)—

विश्वासो मित्रवृत्तिश्च सख्यं द्विविधमीरितम् ॥ (१८८)

Now as to (46) "meditating on the Lord":
178. Meditation is the skilled contemplation of the forms, qualities, activities, and services of the Lord.

An illustration of meditation on the forms is in the *Narasiṃha Purāṇa*:
179. Contemplation of the two feet of the Lord obliterates all dualities. Even sinners attain the highest good by this means.

An illustration of meditation on the qualities is in the *Viṣṇudharma*:
180. Those who always contemplate the qualities of Hari with devotion are freed from all impurities and enter Hari's abode.

An illustration of meditation on the activities is in the *Padma Purāṇa*:
181. Meditating on the charming activities of Hari, which consist of the essence of all sweetness and wonder, one becomes free.

An illustration of meditation on the services is also in this *Purāṇa*:
182. Some devotees attained a direct vision of Hari, who is beyond mind and speech, by serving Him continually through mental techniques.[61]

Now as to (47) "servitude toward the Lord":[62]
183. Servitude consists of offering all actions to the Lord and also acting as his servant in all ways.

An illustration of the first is in the *Skanda Purāṇa*:
184. Even ordinary actions that are dedicated to the Lord are considered spiritual practice; this is even more true of special actions that are offered to him.

185. Thus there are two kinds of offerings of actions to Kṛṣṇa by Vaiṣṇavas that are considered servitude: ordinary good actions and special actions such as mantra recitation, meditation, and worship.[63]

186. Eligibility for such actions is said to be slight for the one whose faith is weak, nonetheless his offering of actions to Hari is still called servitude by some.[64]

An illustration of the second type is in the *Nāradīya Purāṇa*:
187. One whose activities are performed with body, mind and speech in servitude to Hari is said to be liberated in all situations while yet living.[65]

Now as to (48) "friendship for the Lord":[66]
188. Friendship is declared to be of two types: trust and assuming the position of a friend.[67]

तत्र आद्यं यथा महाभारते—

प्रतिज्ञा तव गोविन्द! न मे भक्तः प्रणश्यति ।
इति संस्मृत्य संस्मृत्य प्राणान् संधारयाम्यहम् ॥ (१८९)

तथा एकादशे च (भा॰ ११/२/५३)—

त्रिभुवनविभवहेतवेऽप्यकुण्ठ-
स्मृतिजितात्मसुरादिभिर्विमृग्यात् ।
न चलति भगवत्पदारविन्दा-
ल्लवनिमिषार्धमपि स वैष्णवाग्र्यः ॥ इति । (१९०)

श्रद्धामात्रस्य तद्भक्तावधिकारित्व-हेतुता ।
अङ्गत्वमस्य विश्वासविशेषस्य तु केशवे ॥ (१९१)

द्वितीयं यथा अगस्त्यसंहितायाम् —

परिचर्या-पराः केचित् प्रासादेषु च शेरते ।
मनुष्यमिव तं द्रष्टुं व्यवहर्तुञ्च बन्धुवत् ॥ इति । (१९२)

रागानुगाङ्गतास्य स्याद्विधिमार्गानपेक्षणात् ।
मार्गद्वयेन चैतेन साध्या सख्यरतिर्मता ॥ (१९३)

अथा आत्मनिवेदनं (४९) यथा एकादशे (भा॰ ११/२९/३४)—

मर्त्यो यदा त्यक्तसमस्तकर्मा
निवेदितात्मा विचिकीर्षितो मे ।
तदामृतत्वं प्रतिपद्यमानो
मयात्मभूयाय च कल्पते वै ॥ इति । (१९४)

अर्थो द्विधात्मशब्दस्य पण्डितैरुपपाद्यते ।
देह्यहन्तास्पदं कैश्चिद्देहः कैश्चिन्ममत्वभाक् ॥ (१९५)

तत्र देही यथा यामुनाचार्यस्तोत्रे—

वपुरादिषु योऽपि कोऽपि वा
गुणतोऽसानि यथातथाविधः ।
तदयं तव पादपद्मयो-
रहमद्यैव मया समर्पितः ॥ (१९६)

देहो यथा भक्तिविवेके—

चिन्तां कुर्यान्न रक्षायै विक्रीतस्य यथा पशोः ।
तथार्पयन् हरौ देहं विरमेदस्य रक्षणात् ॥ (१९७)

An illustration of the first type is in the *Mahābhārata*:
[Draupadī says:]
189. O Govinda, this is your promise: "My devotee will never be destroyed!" Remembering this again and again, I live my life.

Also, in the Eleventh Canto (Bh.P. 11.2.53):
190. Remembrance is firm and eternal for the best Vaiṣṇava, who even for a fraction of the time it takes to blink does not stray from the lotus-feet of the Lord, which are vainly sought after by the gods and others who have not controlled the self, even for dominion over the three worlds.

191. Faith (*śraddhā*) is a necessary condition for the eligibility for devotion; however, faith is but an aspect of this special trust (*viśvāsa*) in Keśava.[68]

An illustration of the second type is in the *Agastya Saṃhitā*:
192. Motivated by feelings of friendship, some devotees serve Him and sleep in the temples, viewing and caring for Him like an ordinary man.

193. Since friendship is also an aspect of Rāgānugā Bhakti and is therefore not linked exclusively to the path of Vaidhī Bhakti, it is understood that the love that is friendship (*sakhya-rati*) can be achieved by both paths.[69]

An illustration of (49) "fully entrusting one's self to the Lord" is in the Eleventh Canto (Bh.P. 11.29.34):
[Kṛṣṇa says to Uddhava:]
194. When a mortal surrenders all actions and fully entrusts his self to me, he becomes part of my design; he then truly enters into immortality and becomes fit for my own state of being.

195. The learned have determined that here there are two different meanings of the word "self": Some say that it refers to the indestructible soul, whereas others say that it refers to the body which is identified with a sense of "myness."[70]

An illustration of entrusting the soul is in a hymn by Yāmunācārya:[71]
196. Whether I be in the body of some human being, or in some godly form in heaven owing to positive virtues, I now dedicate myself to your lotus-feet.

An illustration of entrusting the body is in the *Bhaktiviveka*:
197. Just as one no longer has to worry about the care of an animal that has been sold, so one who has offered the body to Hari need no longer worry about the care of himself.

दुष्करत्वेन विरले द्वे सख्यात्मनिवेदने ।
केषाञ्चिदेव धीराणां लभेते साधनार्हताम् ॥ (१९८)

अथ निजप्रियोपहरणं (५०) यथा एकादशे (भा॰ ११/११/४१)—

यद्यदिष्टतमं लोके यच्चातिप्रियमात्मनः ।
तत्तन्निवेदयेन्मह्यं तदानन्त्याय कल्पते ॥ (१९९)

अथ तदर्थेऽखिलचेष्टितम् (५१) यथा पञ्चरात्रे—

लौकिकी वैदिकी वापि या क्रिया क्रियते मुने ।
हरिसेवानुकूलैव सा कार्या भक्तिमिच्छता ॥ इति । (२००)

अथ शरणापत्तिः (५२) यथा हरिभक्तिविलासे—

तवास्मीति वदन् वाचा तथैव मनसा विदन् ।
तत्स्थानमाश्रितस्तन्वा मोदते शरणागतः ॥ (२०१)

श्रीनारसिंहे च —

त्वां प्रपन्नोऽस्मि शरणं देवदेव! जनार्दन ।
इति यः शरणं प्राप्तस्तं क्लेशादुद्धराम्यहम् ॥ (२०२)

अथ तदीयानां सेवनम् (५३), तुलस्याः यथा स्कान्दे—

या दृष्टा निखिलाघसङ्घशमनी स्पृष्टा वपुः पावनी
रोगाणामभिवन्दिता निरसनी सिक्ताऽन्तकत्रासिनी ।
प्रत्यासत्तिविधायिनी भगवतः कृष्णस्य संरोपिता
न्यस्ता तच्चरणे विमुक्तिफलदा तस्यै तुलस्यै नमः ॥ (२०३)

तथा च तत्रैव—

दृष्टा स्पृष्टा तथा ध्याता कीर्तिता नमिता स्तुता ।
रोपिता सेविता नित्यं पूजिता तुलसी शुभा ॥ (२०४)
नवधा तुलसीं देवीं ये भजन्ति दिने दिने ।
युगकोटिसहस्राणि ते वसन्ति हरेर्गृहे ॥ (२०५)

अथ शास्त्रस्य (५४)—

शास्त्रमत्र समाख्यातं यद्भक्तिप्रतिपादकम् ॥ (२०६)

यथा स्कान्दे—

वैष्णवानि तु शास्त्राणि ये शृण्वन्ति पठन्ति च ।
धन्यास्ते मानवा लोके तेषां कृष्णः प्रसीदति ॥ (२०७)

198. Since "friendship for the Lord" and "fully entrusting one's self to the Lord" are very rare because they are so difficult, they are obtained only by special heroic devotees who become worthy of them through spiritual practices.

An illustration of (50) "offering things dear to oneself" is in the Eleventh Canto (Bh.P. 11.11.41):
199. One should offer to me whatever is dearest in the world and whatever is most dear to oneself; then one produces infinite results.

An illustration of (51) "making all efforts for His benefit" is in the *Pañcarātra*:
200. O Great Sage, one should perform all actions, whether worldly or religious, as services for Hari. This is what should be done by one desirous of devotion.

An illustration of (52) "surrendering completely" is in the *Haribhaktivilāsa*:
201. One who experiences great joy saying "Lord, I am yours!" with the voice, thinks of this with the mind, and dwells in a place of the Lord with the body, he is one who is completely surrendered.

And in the *Śrī Narasiṃha Purāṇa*:
202. I deliver from all miseries the one who takes refuge with me, saying "I surrender to you and take refuge in you O Janārdana, God of All Gods!"

An illustration of (53) "serving those things associated with Him, such as the sacred Tulasī plant" is in the *Skanda Purāṇa*:
203. I do obeisance to Tulasī! Seeing it destroys all sins; touching it purifies the body; bowing to it drives away all diseases; sprinkling it with water removes the fear of death; planting it brings one into close contact with Lord Kṛṣṇa; and offering it at Kṛṣṇa's feet results in liberation.[72]

Also, in the *Skanda Purāṇa*:
204. Seeing the glorious Tulasī plant, touching it, meditating on it, praising it, bowing to it, hearing about it, planting it, serving it, and always worshipping it . . .

205. . . . those who are devoted to the goddess Tulasī day after day in these nine ways dwell in the abode of Hari for billions of eons.

Now as to (54) "serving His scriptures":
206. "Scriptures" here refers to books that teach about devotion to Kṛṣṇa.

An illustration is in the *Skanda Purāṇa*:
207. Blessed in this world are those people who listen to and study Vaiṣṇava scriptures. Kṛṣṇa is very pleased with them.

वैष्णवानि तु शास्त्राणि येऽर्चयन्ति गृहे नराः ।
सर्वपापविनिर्मुक्ता भवन्ति सुरवन्दिताः ॥ (२०८)
तिष्ठति वैष्णवं शास्त्रं लिखितं यस्य मन्दिरे ।
तत्र नारायणो देवः स्वयं वसति नारद ॥ (२०९)

तथा श्रीभागवते द्वादशे च (भा॰ १२/१३/१५)—

सर्ववेदान्तसारं हि श्रीभागवतमिष्यते ।
तद्रसामृततृप्तस्य नान्यत्र स्याद्रतिः क्वचित् ॥ (२१०)

अथ श्रीमथुराया (५५) यथा आदिवाराहे—

मथुराञ्च परित्यज्य योऽन्यत्र कुरुते रतिम् ।
मूढो भ्रमति संसारे मोहितो मम मायया ॥ (२११)

ब्रह्माण्डे च—

त्रैलोक्यवर्तितीर्थानां सेवनाद् दुर्लभा हि या ।
परानन्दमयी सिद्धिर्मथुरास्पर्शमात्रतः ॥ इति । (२१२)

श्रुता स्मृता कीर्तिता च वाञ्छिता प्रेक्षिता गता ।
स्पृष्टा श्रिता सेविता च मथुराभीष्टदा नृणाम् ।
इति ख्यातं पुराणेषु न विस्तारभियोच्यते ॥ (२१३)

अथ वैष्णवानां सेवनं (५६), यथा पाद्मे—

आराधनानां सर्वेषां विष्णोराराधनं परम् ।
तस्मात् परतरं देवि! मदीयानां समर्चनम् ॥ (२१४)

तृतीये च (भा॰ ३/७/१९)—

यत्सेवया भगवतः कूटस्थस्य मधुद्विषः ।
रतिरासो भवेत्तीव्रः पादयोर्व्यसनार्दनः ॥ (२१५)

स्कान्दे च —

शङ्खचक्राङ्कितततनुः शिरसा मञ्जरीधरः ।
गोपीचन्दनलिप्ताङ्गो दृष्टश्चेत्तदघं कुतः ?॥ (२१६)

प्रथमे च (भा॰ १/१९/३३)—

येषां संस्मरणात् पुंसां सद्यः शुध्यन्ति वै गृहाः ।
किं पुनर्दर्शनस्पर्शपादशौचासनादिभिः ? ॥ (२१७)

208. Those people who worship Vaiṣṇava scriptures in their homes are freed from all sins and are honored by the gods.

209. O Nārada, in the place where Vaiṣṇava scriptures are written, there dwells Lord Nārāyaṇa Himself.

And in the Twelfth Canto of the *Bhāgavata Purāṇa* (12.13.15):
210. The *Śrī Bhāgavata* is the very essence of all the Vedānta literature. One who has enjoyed the nectar of its Rasa never has any desire for anything else.

An illustration of (55) "serving His Mathurā" is in the *Ādi Varāha Purāṇa*:
211. One who leaves Mathurā desiring another place is a fool and wanders about in worldly existence deluded by my illusion (*māyā*).

And in the *Brahmāṇḍa Purāṇa*:
212. That perfection which is extremely difficult to obtain by serving all the sacred places in the three worlds consists of the highest bliss that comes from the mere touch of Mathurā.

213. Mathurā gives the desired end to those people who hear about it, remember it, praise it, long for it, look at it, go to it, touch it, take refuge in it, and serve it. All these are described in the Purāṇas, but are not cited here out of consideration for the length of this book.

An illustration of (56) "serving His Vaiṣṇavas" is in the *Padma Purāṇa*:
214. Worship of Viṣṇu is the highest form of all worship; but even higher than that, O Goddess, is the worship of His devotees.

And in the Third Canto (Bh.P. 3.7.19):
215. Intense love for the feet of the Highest Lord, Enemy of the demon Madhu, is obtained through service to His devotees; and this love destroys all suffering.

And in the *Skanda Purāṇa*:
216. Where is sin to be found while looking at a person whose body bears the marks of Viṣṇu's conch and discus, who wears Tulasī blossoms on the head, and whose limbs are smeared with gopī candana?[73]

And in the First Canto (Bh.P. 1.19.33):
217. The homes of people become purified immediately by simply remembering devotees. How much more so then is this true from such acts as seeing, touching, washing the feet, and offering seats to devotees.

आदिपुराणे—

ये मे भक्तजनाः पार्थ! न मे भक्ताश्च ते जनाः ।
मद्भक्तानाञ्च ये भक्ता मम भक्तास्तु ते नराः ॥ इति । (२१८)

यावन्ति भगवद्भक्तेरङ्गानि कथितानि ह ।
प्रायस्तावन्ति तद्भक्तभक्तेरपि बुधा विदुः ॥ (२१९)

अथ यथावैभवमहोत्सवो (५७) यथा पाद्मे—

यः करोति महीपाल! हरेर्गेहे महोत्सवम् ।
तस्यापि भवति नित्यं हरिलोके महोत्सवः ॥ (२२०)

अथ ऊर्जादरो (५८) यथा पाद्मे—

यथा दामोदरो भक्तवत्सले विदितो जनैः ।
तस्यायं तादृशो मासः स्वल्पमप्युरुकारकः ॥ (२२१)

तत्रापि मथुरायां विशेषो यथा तत्रैव—

भुक्तिं मुक्तिं हरिर्दद्यादर्चितोऽन्यत्र सेविनाम् ।
भक्तिन्तु न ददात्येव यतो वश्यकरी हरेः ॥ (२२२)
सा त्वञ्जसा हरेर्भक्तिर्लभ्यते कार्तिके नरैः ।
मथुरायां सकृदपि श्रीदामोदरसेवनात् ॥ (२२३)

अथ श्रीजन्मदिनयात्रा (५९) यथा भविष्योत्तरे—

यस्मिन् दिने प्रसूतेयं देवकी त्वां जनार्दन ।
तद्दिनं ब्रूहि वैकुण्ठ! कुर्मस्ते तत्र चोत्सवम् ॥
तेन सम्यक् प्रपन्नानां प्रसादं कुरु केशव ! (२२४)

अथ श्रीमूर्तेरङ्घ्रिसेवने प्रीतिः (६०) यथा आदिपुराणे—

मम नाम सदाग्राही मम सेवाप्रियः सदा ।
भक्तिस्तस्मै प्रदातव्या न तु मुक्तिः कदाचन ॥ (२२५)

अथ श्रीभागवतार्थास्वादो (६१) यथा प्रथमे (भा० १/१/३)—

निगमकल्पतरोर्गलितं फलं
शुकमुखादमृतद्रवसंयुतम् ।
पिबत भागवतं रसमालयं
मुहुरहो रसिका भुवि भावुकाः ॥ (२२६)

And in the *Ādi Purāṇa*:
218. O Arjuna, people who are devoted to me are not my real devotees since my real devotees are those who are devoted to my devotees.

219. The wise generally understand that most of the practices of devotion to the Lord that have been described here also apply to the devotion to His devotees.

An illustration of (57) "observing great festivals" is in the *Padma Purāṇa*:
220. O Great King, great festivals are celebrated eternally in the realm of Hari for the one who celebrates the great festivals of Hari in the temple.

An illustration of (58) "respect for the month of Kārttika" is in the *Padma Purāṇa*:
221. Just as Dāmodara is known by people as being affectionate to His devotees, so in a similar manner, this month (Kārttika) produces much benefit, even from a little effort.

An illustration of the special quality of Kārttika in Mathurā is also there:
222. Hari gives ordinary enjoyment and liberation to those who worship Him anywhere, but he does not give devotion, since devotion is the subduer of Hari.[74]

223. However, devotion to Hari is easily attained by people from serving Śrī Dāmodara in Mathurā even just once in the month of Kārttika.[75]

An illustration of (59) "celebrating the day of Kṛṣṇa's birth" is in the *Bhaviṣya Purāṇa*:
224. O Janārdana, Lord of Vaikuṇṭha, tell us about the day that Devakī gave birth to you. We shall make a celebration for you on that day. May you be gracious to those who approach you by this means, O Keśava.[76]

An illustration of (60) "special love for serving the feet of the divine image" is in the *Ādi Purāṇa*:
225. One who always holds firmly to my name and always has a love for my service is given devotion, but never mokṣa.[77]

An illustration of (61) "enjoying the meanings of the *Śrī Bhāgavata Purāṇa*" is in the First Canto (Bh.P. 1.1.3):
226. O Connoisseurs of Beauty, even after you have experienced the joy of mokṣa, continually drink the Rasa that is the *Bhāgavata*, which is the ripe fruit of the wishing-tree of the Vedas that oozes sweet nectar and was dropped to earth from the mouth of Śukadeva.[78]

तथा द्वितीये च (भा॰ २/१/९)—

परिनिष्ठितोऽपि नैर्गुण्य उत्तमश्लोकलीलया ।
गृहीतचेता राजर्षे! आख्यानं यदधीतवान् ॥ (२२७)

अथ सजातीयाशयास्निग्ध- श्री भगवद्भक्तसङ्गो (६२) यथा प्रथमे (भा॰ १/१८/१३)—

तुलयाम लवेनापि न स्वर्गं नापुनर्भवम् ।
भगवत्सङ्गिसङ्गस्य मर्त्यानां किमुताशिषः? ॥ (२२८)

हरिभक्तिसुधोदये च—

यस्य यत्सङ्गतिः पुंसो मणिवत् स्यात् स तद्गुणः ।
स्वकुलर्क्ष्यै ततो धीमान् स्वयूथ्यानेव संश्रयेत् ॥ (२२९)

अथ नामसंकीर्तनं (६३) यथा द्वितीये (भा॰ २/१/११)—

एतन्निर्विद्यमानानामिच्छतामकुतोभयम् ।
योगिनां नृप! निर्णीतं हरेर्नामानुकीर्तनम् ॥ (२३०)

आदिपुराणे च—

गीत्वा च मम नामानि विचरेन्मम सन्निधौ ।
इति ब्रवीमि ते सत्यं क्रीतोऽहं तस्य चार्जुन! (२३१)

पाद्मे च—

येन जन्मसहस्राणि वासुदेवो निषेवितः ।
तन्मुखे हरिनामानि सदा तिष्ठन्ति भारत! ॥ (२३२)

यतस्तत्रैव च—

नाम-चिन्तामणिः कृष्णश्चैतन्यरसविग्रहः ।
पूर्णः शुद्धो नित्यमुक्तोऽभिन्नत्वान्नामनामिनोः ॥ इति । (२३३)

अतः श्रीकृष्णनामादि न भवेद् ग्राह्यमिन्द्रियैः ।
सेवोन्मुखे हि जिह्वादौ स्वयमेव स्फुरत्यदः ॥ (२३४)

And in the Second Canto (Bh.P. 2.1.9):
[Śukadeva says:]
227. Even though I am completely knowledgeable about Brahman without qualities, O Royal Sage, my heart was captured by the play of Kṛṣṇa. That is how I came to study the *Bhāgavata.*[79]

An illustration of (62) "association with devotees of the Lord who are of a similar temperament as oneself" is in the First Canto (Bh.P. 1.18.13):
228. We cannot compare even a moment of association with the Lord's devotees with heaven or mokṣa. What need is there then even to speak of the things desired by ordinary mortals?

And in the *Haribhaktisudhodaya*:
229. Just as nearby objects are reflected in a crystal, so the qualities of the people a person associates with are reflected in that person. Therefore, for the development of one's own community, the wise person should associate only with his own kind.

An illustration of (63) "singing the names of the Lord" is in the Second Canto (Bh.P. 2.1.11):
230. Singing the names of Hari, O King, has been determined to be boththe means and end for those who are indifferent to the world and desire mokṣa, for those who desire ordinary enjoyments, and also for the liberated yogīs.[80]

And in the *Ādi Purāṇa*:
231. Arjuna, I tell you this truthfully: I sell myself to the one who sings my names and does not leave me.

And in the *Padma Purāṇa*:
232. Bhārata, the names of Hari reside eternally in the mouth of the person who has served Vāsudeva for thousands of lifetimes.[81]

Also in the *Padma Purāṇa*:
233. The name "Kṛṣṇa" is the famous wish-granting gem; it is the essential form of consciousness, it is perfectly whole, it is absolutely pure, it is eternally free, and it is identical to Kṛṣṇa Himself.[82]

234. Because of this, the name and other aspects of Śrī Kṛṣṇa are not perceived by the ordinary senses. When the tongue and other organs are eagerly engaged in service, the name and other aspects of Śrī Kṛṣṇa appear there on their own.

अथ श्रीमथुरामण्डले स्थितिः (६४) यथा पाद्मे—

अन्येषु पुण्यतीर्थेषु मुक्तिरेव महाफलम् ।
मुक्तैः प्रार्थ्या हरेर्भक्तिर्मथुरायान्तु लभ्यते ॥ (२३५)

त्रिवर्गदा कामिनां या मुमुक्षूणाञ्च मोक्षदा ।
भक्तीच्छोर्भक्तिदा कस्तां मथुरां नाश्रयेद् बुधः ॥ (२३६)

अहो मधुपुरी धन्या वैकुण्ठाच्च गरीयसी ।
दिनमेकं निवासेन हरौ भक्तिः प्रजायते ॥ इति । (२३७)

दुरूहाद्भुतवीर्येऽस्मिन् श्रद्धा दूरेऽस्तु पञ्चके ।
यत्र स्वल्पोऽपि सम्बन्धः सद्धियां भावजन्मने ॥ (२३८)

तत्र श्रीमूर्तिः यथा—

स्मेरां भङ्गीत्रयपरिचितां साचिविस्तीर्णदृष्टिं
वंशीन्यस्ताधरकिसलयामुज्ज्वलां चन्द्रकेण ।
गोविन्दाख्यां हरितनुमितः केशितीर्थोपकण्ठे
मा प्रेक्षिष्ठास्तव यदि सखे! बन्धुसङ्गेऽस्ति रङ्गः ॥ (२३९)

श्रीभागवतं यथा—

शङ्के नीताः सपदि दशमस्कन्धपद्यावलीनां
वर्णाः कर्णाध्वनि पथिकतामानुपूर्व्याद् भवद्भिः ।
हंहो डिम्भाः! परमशुभदान् हन्त धर्मार्थकामान्
यद् गर्हन्तः सुखमयममी मोक्षमप्याक्षिपन्ति ॥ (२४०)

कृष्णभक्तो यथा—

दृगम्भोभिर्धौतः पुलकपटलीमण्डिततनुः
स्खलन्नन्तः फुल्लो दधदतिपृथुं वेपथुमपि ।
दृशोः कक्षां यावन्मम स पुरुषः कोऽप्युपययौ
न जाने किं तावन्मतिरिह गृहे नाभिरमते ॥ (२४१)

नाम यथा—

यदवधि मम शीता वैणिकेनानुगीता
श्रुतिपथमघशत्रोर्नामगाथा प्रयाता ।

An illustration of (64) "living in the blessed circle of Mathurā"[83] is in the *Padma Purāṇa*:

235. The greatest fruit available at other sacred sites is only mokṣa; but devotion to Hari still sought after by those who have already attained mokṣa is attainable in Mathurā.

236. What wise person would not take refuge in Mathurā, which gives pleasure, power, and virtue to ordinary people, gives mokṣa to those seeking mokṣa, and gives devotion to those seeking devotion?

237. Ah, blessed is Mathurā,[84] which is superior even to Vaikuṇṭha. Devotion to Hari is produced simply by living here even for one day.

238. These last five practices (60-64) have such extraordinary and incomprehensible power that absolute faith in them is unusual; but even a small connection with them can accomplish the production of a foundational emotion (*bhāva*).[85]

An illustration of the Divine Form:[86]
239. O friend, if you have any desire to enjoy the company of your relatives then do not look at the body of Hari in the form of Govinda here (on the Yamunā River) at Keśī Ghāṭa. He has an enchanting smile and stands in a position with three seductive bends, his wide eyes cast sidelong glances and his tender lips are fixed on a flute, and he is crowned with a bright peacock feather.

An illustration of the *Śrī Bhāgavata*:
240. It appears that the sounds of the verses of the Tenth Canto of the *Bhāgavata Purāṇa* have just become travelers into the pathways of your ears. Ah, you fools, it must be because of this that you are now cursing duty (*dharma*), wealth (*artha*), and pleasure (*kāma*), which yield great fortune, and reject even mokṣa, which consists of great happiness.

An illustration of the Devotees of Kṛṣṇa:
241. I do not know why the closer this person gets within the range of my two eyes, the more my mind becomes unsatisfied with this home. He is drenched with tears of joy, the hairs adorning his body stand on end, he is stumbling in ecstasy, his heart has blossomed wide open, and he is trembling with intense emotion.

An illustration of the Name:
242. A previously unknown happiness has completely appeased my heart and mind, ever since cool songs — sung by the player of the vīṇa proclaiming the names of Kṛṣṇa, the Destroyer of Sins — have entered my ears.[87]

अनवकलितपूर्वां हन्त कामप्यवस्थां
तदवधि दधदन्तर्मानसं शाम्यतीव ॥ (२४२)

श्रीमथुरामण्डलं यथा—

तटभुवि कृतकान्तिः श्यामलायास्तटिन्याः
स्फुटितनवकदम्बालम्बिकूजद्द्विरेफा ।
निरवधिमधुरिम्णा मण्डितेयं कथं मे
मनसि कमपि भावं काननश्रीस्तनोति ॥ (२४३)

अलौकिकपदार्थानामचिन्त्या शक्तिरीदृशी ।
भावं तद्विषयञ्चापि या सहैव प्रकाशयेत् ॥ (२४४)

केषाञ्चित् क्वचिदङ्गानां यत् क्षुद्रं श्रूयते फलम् ।
बहिर्मुखप्रवृत्त्यैतत् किन्तु मुख्यं फलं रतिः ॥ (२४५)

सम्मतं भक्तिविज्ञानां भक्त्यङ्गत्वं न कर्मणाम् ॥ (२४६)

यथा चैकादशे (भा° ११/२०/९)—

तावत् कर्माणि कुर्वीत न निर्विद्येत यावता ।
मत्कथाश्रवणादौ वा श्रद्धा यावन्न जायते ॥ इति । (२४७)

ज्ञानवैराग्ययोर्भक्तिप्रवेशायोपयोगिता ।
ईषत् प्रथममेवेति नाङ्गत्वमुचितं तयोः ॥ (२४८)

यदुभे चित्तकाठिन्यहेतू प्रायः सतां मते ।
सुकुमारस्वभावेयं भक्तिस्तद्धेतुरीरिता ॥ (२४९)

यथा तत्रैव (भा° ११/२०/३१)—

तस्मान्मद्भक्तियुक्तस्य योगिनो वै मदात्मनः ।
न ज्ञानं न च वैराग्यं प्रायः श्रेयो भवेदिह ॥ इति । (२५०)

किन्तु ज्ञानविरक्त्यादिसाध्यं भक्त्यैव सिध्यति ॥ (२५१)

यथा तत्रैव (भा° ११/२०/३२-३३)—

यत् कर्मभिर्यत्तपसा ज्ञानवैराग्यतश्च यत् ।
योगेन दानधर्मेण श्रेयोभिरितरैरपि ॥ (२५२)

An illustration of the Blessed Circle of Mathurā:
243. How is it that the magnificence of this Vṛndāvana forest, which is beautifully situated on the bank of the dark-blue Yamunā River, resounds with the buzzing of bumble bees attracted by the fresh blossoms of the kadamba trees, and garnished with unlimited sweetness, produces such an inexpressible emotion in my heart?[88]

244. The inconceivable power of these extraordinary things[89] is such that it reveals the foundational emotion (*bhāva*) along with its object, namely Kṛṣṇa.[90]

245. For the purpose of turning around those who have turned away from the Lord, a rather insignificant fruit was sometimes mentioned for some of the sixty-four practices; their primary fruit, however, is divine love (*rati*).[91]

246. The knowers of devotion do not accept ordinarily prescribed ritual actions[92] as practices of devotion.

This is illustrated in the Eleventh Canto (Bh.P. 11.20.9):
[Kṛṣṇa says to Uddhava:]
247. One should perform ordinarily prescribed ritual actions until one has developed an indifference toward them or until there arises a faith for listening to my stories.[93]

248. In the beginning, knowledge and renunciation are a little useful for entering the path of devotion; nonetheless, these two are not accepted as practices of devotion.[94]

249. The saints generally believe that knowledge and renunciation cause a hardening of the heart, whereas devotion is said to be tender by nature.

This is also illustrated in the Eleventh Canto (Bh.P. 11.20.31):
[Kṛṣṇa says to Uddhava:]
250. Therefore, knowledge and renunciation are generally not the best means for the yogī who is full of devotion for me and whose mind is fixed on me.

251. On the other hand, that which is attainable by means of knowledge and renunciation can be attained by devotion alone.[95]

This too is illustrated in the Eleventh Canto (Bh.P. 11.20.32-33):
252-53. By means of the practice of devotion my devotee quickly obtains everything that is attained by means of ritual action, asceticism, knowledge, renuncia-

सर्वं मद्भक्तियोगेन मद्भक्तो लभतेऽञ्जसा ।
स्वर्गापवर्गं मद्धाम कथञ्चिद् यदि वाञ्छति ॥ इति । (२५३)

रुचिमुद्वहतस्तत्र जनस्य भजने हरेः ।
विषयेषु गरिष्ठोऽपि रागः प्रायो विलीयते ॥ (२५४)

अनासक्तस्य विषयान् यथार्हमुपयुञ्जतः ।
निर्बन्धः कृष्णसम्बन्धे युक्तं वैराग्यमुच्यते ॥ (२५५)

प्रापञ्चिकतया बुद्ध्या हरिसम्बन्धिवस्तुनः ।
मुमुक्षुभिः परित्यागो वैराग्यं फल्गु कथ्यते ॥ (२५६)

प्रोक्तेन लक्षणेनैव भक्तेरधिकृतस्य च ।
अङ्गत्वे सुनिरस्तेऽपि नित्याद्यखिलकर्मणाम् ॥ (२५७)

ज्ञानस्याध्यात्मिकस्यापि वैराग्यस्य च फल्गुनः ।
स्पष्टतार्थं पुनरपि तदेवेदं निराकृतम् ॥ (२५८)

धनशिष्यादिभिर्द्वारैर्या भक्तिरुपपाद्यते ।
विदूरत्वादुत्तमताहान्या तस्याश्च नाङ्गता ॥ (२५९)

विशेषणत्वमेवैषां संश्रयन्त्यधिकारिणाम् ।
विवेकादीन्यतेऽमीषामपि नाङ्गत्वमुच्यते ॥ (२६०)

कृष्णोन्मुखं स्वयं यान्ति यमाः शौचादयस्तथा ।
इत्येषाञ्च न युक्ता स्याद्भक्त्यङ्गान्तरपातिता ॥ (२६१)

यथा स्कान्दे—

एते न ह्यद्भुता व्याध! तवाहिंसादयो गुणाः ।
हरिभक्तौ प्रवृत्ता ये न ते स्युः परतापिनः ॥ (२६२)

तत्रैव—

अन्तः शुद्धिर्बहिः शुद्धिस्तपः शान्त्यादयस्तथा ।
अमी गुणाः प्रपद्यन्ते हरिसेवाभिकामिनाम् ॥ इति । (२६३)

tion, the eight-limbed yoga,[96] acts of charity, and even the best of all such practices. If he desires them even a little, he will attain heaven, mokṣa, and even My abode.

254. Even the most intense passion for ordinary worldly objects usually dissolves for a person who experiences a taste for the worship of Hari.[97]

255. When a person who is not attached to ordinary worldly objects suitably engages such objects and uses them in a relationship with Kṛṣṇa, that is called "proper renunciation."[98]

256. But when those who desire mokṣa renounce things that are associated with Hari, mistakenly understanding them to be ordinary material objects, that is called "worthless renunciation."[99]

257-58. Even though it has been established by means of the previously stated definition of the highest devotion[100] that none of the ordinarily prescribed ritual actions are practices of devotion, the rejection of the knowledge of the Self as nondifferent from Brahman[101] and of worthless renunciation is repeated again for the sake of clarity.

259. Devotion that is performed with assistance of great wealth and disciples, and falls from the highest state due to the subsequent distance from the experience, is not considered a practice of devotion.[102]

260. Even the special attributes of those who are eligible for devotion, such as discrimination between the real and the unreal, are also determined not to be practices of devotion.

261. Ethical restraints and other forms of pure behavior come naturally to one attached to Kṛṣṇa, but these too are not classified as specific practices of devotion.[103]

This is illustrated in the *Skanda Purāṇa*:
(Words said to a hunter who had just converted to devotion to Kṛṣṇa:)
262. O Hunter, these virtues of yours, such as nonviolence, are not really strange, since those engaged in devotion to Hari never harm other beings.

And in the same text:
263. Such virtues as internal purity, external purity, austerity, and tranquillity attach themselves to the one desirous of serving Hari.

सा भक्तिरेकमुख्याङ्गाश्रितानैकाङ्गिकाथवा ।
स्ववासनानुसारेण निष्ठातः सिद्धिकृद्भवेत् ॥ (२६४)

तत्र एकाङ्गा यथा ग्रन्थान्तरे—

श्रीविष्णोः श्रवणे परीक्षिदभवद्वैयासकिः कीर्तने
प्रह्लादः स्मरणे तदङ्घ्रिभजने लक्ष्मीः पृथुः पूजने ।
अक्रूरस्त्वभिवन्दने कपिपतिर्दास्येऽथ सख्येऽर्जुनः
सर्वस्वात्मनिवेदने बलिरभूत् कृष्णाप्तिरेषां परा ॥ (२६५)

अनेकाङ्गा यथा श्रीनवमे (भा॰ ९/४/१८-२०)—

स वै मनः कृष्णपदारविन्दयो-
र्वचांसि वैकुण्ठगुणानुवर्णने ।
करौ हरेर्मन्दिरमार्जनादिषु
श्रुतिञ्चकाराच्युतसत्कथोदये ॥ (२६६)
मुकुन्दलिङ्गालयदर्शने दृशौ
तद्भृत्य-गात्रस्पर्शेऽङ्गसङ्गमम् ।
घ्राणञ्च तत्पादसरोजसौरभे
श्रीमत्तुलस्या रसनां तदर्पिते ॥ (२६७)
पादौ हरेः क्षेत्रपदानुसर्पणे
शिरो हृषीकेशपदाभिवन्दने ।
कामञ्च दास्ये न तु कामकाम्यया
यथोत्तमश्लोकजनाश्रया रतिः ॥ इति । (२६८)
शास्त्रोक्तया प्रबलया तत्तन्मर्यादयान्विता ।
वैधी भक्तिरियं कैश्चिन्मर्यादा-मार्ग उच्यते ॥(२६९)

अथ रागानुगा—

विराजन्तीमभिव्यक्तं व्रजवासिजनादिषु ।
रागात्मिकामनुसृता या सा रागानुगोच्यते ॥ (२७०)
रागानुगाविवेकार्थमादौ रागात्मिकोच्यते ॥ (२७१)
इष्टे स्वारसिकी रागः परमाविष्टता भवेत् ।
तन्मयी या भवेद्भक्तिः सात्र रागात्मिकोदिता ॥ (२७२)

264. Depending upon one's own inclinations, devotion reaches its state of perfection either by means of any one of the primary practices or by means of several practices performed together.

An illustration of a single primary practice is in the scriptures:

265. All these obtained Kṛṣṇa in the following manner: Parīkṣit by hearing about Śrī Viṣṇu, Śukadeva by praising Him, Prahlāda by remembering Him, Lakṣmī by tending His feet, King Pṛthu by worshipping Him, Akrūra by honoring Him, Hanumān by serving Him, Arjuna by friendship with Him, and Bali by completely surrendering the self to Him.[104]

An illustration of multiple practice is in the Ninth Canto (Bh.P. 9.4.18-20):

266-68. Ambarīṣa engaged his mind in the two lotus-feet of Kṛṣṇa, his words in praising the virtues of Vaikuṇṭha, his two hands in cleaning Hari's temple, his ears in listening to the magnificent stories of Acyuta, his two eyes in seeing the images and shrines of Mukunda, his limbs in embracing the bodies of the Lord's devotees, his nose in smelling the fragrance of the sacred Tulasī placed at the Lord's lotus-feet, his tongue in food that had been offered to the Lord, his two feet in traveling to the holy places of Hari, his head in bowing to the feet of Hṛṣīkeśa, and his desire in serving the Lord, not in ordinary objects of desire. He did all this out of love for the people devoted to Kṛṣṇa, the highest reality.

269. Vaidhī Bhakti, which is guided by the many important injunctions described in the scriptures, is called the Maryādā Mārga by some.[105]

Now, **Rāgānugā**:

270. Devotion is called Rāgānugā when it imitates the Rāgātmikā Bhakti that shines forth clearly in the residents of Vraja.[106]

271. Rāgātmikā is first described in order to distinguish it from Rāgānugā.

272. Passion (*rāga*) is the state of being naturally and completely absorbed in the beloved; that form of devotion that consists of such passion is here declared to be Rāgātmikā.[107]

सा कामरूपा सम्बन्धरूपा चेति भवेद् द्विधा ॥ (२७३)

तथा हि सप्तमे (७/१/२९-३०)—

कामाद् द्वेषाद्भयात् स्नेहाद्यथा भक्त्येश्वरे मनः ।
आवेश्य तदघं हित्वा बहवस्तद्गतिं गताः ॥ (२७४)

कामाद् गोप्यो भयात् कंसो द्वेषाच्चैद्यादयो नृपाः ।
सम्बन्धाद् वृष्णयः, स्नेहाद्यूयं भक्त्या वयं विभो! इति ॥ (२७५)

आनुकूल्य-विपर्यासाद्भीतिद्वेषौ पराहतौ ।
स्नेहस्य सख्यवाचित्वाद् वैधभक्त्यनुवर्तिता ॥ (२७६)

किंवा प्रेमाभिधायित्वान्नोपयोगोऽत्र साधने ।
भक्त्या वयमिति व्यक्तं वैधी भक्तिरुदीरिता ॥ (२७७)

यदरीणां प्रियाणाञ्च प्राप्यमेकमिवोदितम् ।
तद्ब्रह्मकृष्णयोरैक्यात् किरणार्कोपमाजुषोः ॥ (२७८)

ब्रह्मण्येव लयं यान्ति प्रायेण रिपवो हरेः ।
केचित् प्राप्यापि सारूप्याभासं मज्जन्ति तत्सुखे ॥ (२७९)

तथा च ब्रह्माण्डपुराणे—

सिद्धलोकस्तु तमसः पारे यत्र वसन्ति हि ।
सिद्धा ब्रह्मसुखे मग्ना दैत्याश्च हरिणा हताः ॥ इति । (२८०)

रागबन्धेन केनापि तं भजन्तो व्रजन्त्यमी ।
अङ्घ्रिपद्मसुधाः प्रेमरूपास्तस्य प्रिया जनाः ॥ (२८१)

तथा हि श्रीदशमे (भा॰ १०/८७/२३)—

निभृतमरुन्मनोऽक्षदृढयोगयुजो हृदि यन्
मुनय उपासते तदरयोऽपि ययुः स्मरणात् ।
स्त्रिय उरगेन्द्रभोगभुजदण्डविषक्तधियो
वयमपि ते समाः समदृशोऽङ्घ्रिसरोजसुधाः ॥ इति ॥ (२८२)

273. Rāgātmikā Bhakti is of two types: Amorous (*kāmarūpā*) and Relational (*sambandharūpā*).[108]

It is clearly stated in the Seventh Canto (Bh.P. 7.1.29-30):
[Sage Nārada says to Yudhiṣṭhira:]
274. Having absorbed their minds in the Lord through devotion motivated by such emotions as amorous love, hatred, fear, and affection and havingthereby destroyed their sins, many have reached he highest end.

275. The gopīs have done this through amorous love, Kaṃsa through fear, Śiśupāla and other kings through hatred,[109] the Vṛṣṇis through relationships, you Pāṇḍavas through affection, and we (Nārada and other sages) through devotion, O Mighty One.

276. Fear and hatred are rejected because they are contrary to the favorable nature of this devotion. Affection generally connotes friendship and thus belongs to Vaidhī Bhakti.[110]

277. On the other hand, if affection were understood to mean supreme love (*prema*, a state beyond practice), it is not appropriate here in religious practice. The words (of Nārada) "we through devotion" clearly refer to Vaidhī Bhakti.[111]

278. The statement that the goal is the same for both Kṛṣṇa's enemies and his friends means that Brahman resembles Kṛṣṇa as a sunray resembles the sun.[112]

279. The enemies of Hari are generally absorbed only in Brahman; but a few catch a glimpse of the similarity of form with the Lord and become immersed in the happiness of that state.[113]

As the *Brahmāṇḍa Purāṇa* says:
280. Beyond the darkness is the world of perfection (*siddhaloka*) where the perfected ones and the demons killed by Hari dwell immersed in the happiness of Brahman.[114]

281. Devotees dear to Kṛṣṇa, who worship Him by means of a passionate relationship of one type or another, attain the nectar of His lotus-feet that consists of supreme love (*prema*).[115]

Indeed, as it says in the Tenth Canto (Bh.P. 10.87.23):
[The gods of the scriptures say:]
282. The sages who practice yoga to control their breath, mind, and senses realize you by meditating on you in their hearts; even your enemies realize you by thinking about you constantly. The women realize you by fixing their minds on your arms

तत्र कामरूपा —

सा कामरूपा सम्भोगतृष्णां या नयति स्वताम् ।
यदस्यां कृष्णसौख्यार्थमेव केवलमुद्यमः ॥ (२८३)

इयन्तु व्रजदेवीषु सुप्रसिद्धा विराजते ।
आसां प्रेमविशेषोऽयं प्राप्तः कामपि माधुरीम् ।
तत्तत्क्रीडा-निदानत्वात् काम इत्युच्यते बुधैः ॥ (२८४)

तथा च तन्त्रे—

प्रेमैव गोपरामाणां काम इत्यगमत् प्रथाम् ॥ इति । (२८५)

इत्युद्धवादयोऽप्येतं वाञ्छन्ति भगवत्प्रिया : ॥ (२८६)

कामप्राया रतिः किन्तु कुब्जायामेव सम्मता ॥ (२८७)

तत्र सम्बन्धरूपा—

सम्बन्धरूपा गोविन्दे पितृत्वाद्यभिमानिता ।
अत्रोपलक्षणतया वृष्णीनां बल्लवा मताः ।
यदैश्वर्यज्ञानशून्यत्वादेषां रागे प्रधानता ॥ (२८८)

कामसम्बन्धरूपे ते प्रेममात्रस्वरूपके ।
नित्यसिद्धाश्रयतया नात्र सम्यग् विचारिते ॥ (२८९)

रागात्मिकाया द्वैविध्याद् द्विधा रागानुगा च सा ।
कामानुगा च सम्बन्धानुगा चेति निगद्यते ॥ (२९०)

तत्र अधिकारी—

रागात्मिकैकनिष्ठा ये व्रजवासिजनादयः ।
तेषां भावाप्तये लुब्धो भवेदत्राधिकारवान् ॥ (२९१)

तत्तद्भावादिमाधुर्ये श्रुते धीर्यदपेक्षते ।
नात्र शास्त्रं न युक्तिञ्च तल्लोभोत्पत्तिलक्षणम् ॥ (२९२)

that resemble the king of snakes; we too realize you by viewing you the same way they did. Thus we all drink the nectar from your lotus feet.[116]

Amorous Bhakti:
283. Amorous Bhakti is that (type of Rāgātmikā Bhakti) which leads the thirst for erotic enjoyment to its perfect state, since it is undertaken exclusively for the pleasure of Kṛṣṇa.[117]

284. It is perfectly accomplished and brilliantly displayed in the gopīs of Vraja. Their distinctive love (*prema*) attains a special sweetness; since it is the cause of various kinds of amorous activities, the wise have called it "amorous" (*kāma*).

As the *Tantra* says:
285. Only the supreme love of the gopīs is celebrated as amorous.

286. Thus, even Uddhava and other male friends of the Lord crave it.

287. The immature love of Kubjā,[118] however, is judged to be common amorousness.

Relational Bhakti:
288. Relational Bhakti is that (type of Rāgātmikā Bhakti) which involves the identification[119] of oneself as one of Govinda's relatives, such as a father and so forth. Here the Vṛṣṇi along with the cowherds are considered to be exemplary representatives since their passion is predominantly free of any awareness of divine majesty.[120]

289. Since the essential nature of both Amorous Bhakti and Relational Bhakti is supreme love (*prema*) and their "vessels" (*āśrayas*) are the eternally perfected ones (of Vraja), they are not discussed here in detail.[121]

290. Following the twofold division of Rāgātmikā Bhakti, Rāgānugā Bhakti is declared to be of two kinds: Imitation of Amorous Bhakti (*kāmānugā*) and Imitation of Relational Bhakti (*sambandhānugā*).[122]

Those Eligible for Rāgānugā Bhakti:
291. Anyone who is desirous of attaining the emotional state (*bhāva*) of the residents of Vraja, who are situated exclusively in Rāgātmikā Bhakti, is eligible for Rāgānugā Bhakti.[123]

292. The indication of the birth of this intense desire for those emotional states is that upon hearing of the sweetness of their various emotional states the mind proceeds without regard for either scriptural instructions or logic.[124]

वैधभक्त्यधिकारी तु भावाविर्भवनावधि ।
अत्र शास्त्रं तथा तर्कमनुकूलमपेक्षते ॥ (२९३)

कृष्णं स्मरन् जनञ्चास्य प्रेष्ठं निजसमीहितम् ।
तत्तत्कथा-रतश्चासौ कुर्याद्वासं व्रजे सदा ॥ (२९४)

सेवा साधकरूपेण सिद्धरूपेण चात्र हि ।
तद्भावलिप्सुना कार्या व्रजलोकानुसारतः ॥ (२९५)

श्रवणोत्कीर्तनादीनि वैधभक्त्युदितानि तु ।
यान्यङ्गानि च तान्यत्र विज्ञेयानि मनीषिभिः ॥ (२९६)

तत्र कामानुगा—

कामानुगा भवेत् तृष्णा कामरूपानुगामिनी ॥ (२९७)

सम्भोगेच्छामयी तत्तद्भावेच्छात्मेति सा द्विधा ॥ (२९८)

केलितात्पर्यवत्येव सम्भोगेच्छामयी भवेत् ।
तद्भावेच्छात्मिका तासां भावमाधुर्यकामिता ॥ (२९९)

श्रीमूर्तेर्माधुरीं प्रेक्ष्य तत्तल्लीलां निशम्य वा ।
तद्भावाकाङ्क्षिणो ये स्युस्तेषु साधनतानयोः ।
पुराणे श्रूयते पाद्मे पुंसामपिभवेदियम् ॥ (३००)

यथा—

पुरा महर्षयः सर्वे दण्डकारण्यवासिनः ।
दृष्ट्वा रामं हरिं तत्र भोक्तुमैच्छन् सुविग्रहम् ॥ (३०१)

ते सर्वे स्त्रीत्वमापन्नाः समुद्भूताश्च गोकुले ।
हरिं संप्राप्य कामेन ततो मुक्ता भवार्णवात् ॥ इति । (३०२)

रिरंसा सुष्ठु कुर्वन् यो विधिमार्गेण सेवते ।
केवलेनैव स तदा महिषीत्वमियात् पुरे ॥ (३०३)

293. But the one eligible for Vaidhī Bhakti should rely on scriptural instructions and favorable reasoning until one of these emotional states appears.

294. The practitioner of Rāgānugā Bhakti should dwell continually in Vraja, absorbed in its various stories, remembering Kṛṣṇa and the intimate companions to whom he is most attracted.[125]

295. One who is desirous of attaining one of the emotional states of the residents of Vraja should perform services in a manner that imitates them with both the practitioner's body (*sādhaka-rūpa*) and the perfected body (*siddha-rūpa*).[126]

296. Practices such as listening (*śravaṇa*) and praising (*kīrtana*) that were described for Vaidhī Bhakti are also known by the wise to be useful here in Rāgānugā Bhakti.[127]

Imitation of Amorous Bhakti:
297. Imitation of Amorous Bhakti (*Kāmānugā*) is that special desire which imitates Amorous Bhakti (*Kāmarūpa*).[128]

298. It is of two types: Desire for Erotic Enjoyment (*Sambhogecchāmayī*) and Desire to Share in Their Emotions (*Tattadbhāvecchātmikā*).

299. The goal of Desire for Erotic Enjoyment is direct amorous involvement; the goal of Desire to Share in Their Emotions is appreciation of the sweetness of the various emotions (of the gopīs of Vraja).[129]

300. Those who are desirous of the amorous emotional state, after looking at the sweetness of the beautiful image of Kṛṣṇa or after hearing of His various forms of love play, have these two ways as a means of realizing it. This is even the case for men, as is stated in the *Padma Purāṇa.*[130]

For example:
301. Previously all the great sages living in the Daṇḍaka forest saw the enchanting Rāma and desired to enjoy his beautiful body.

302. They were all, therefore, born in Gokula as women, and attaining Hari there by means of passion, they were freed from the ocean of worldly suffering.

303. One who has intense longing for amorous enjoyment, but serves Kṛṣṇa only by means of the path of Vaidhī Bhakti, achieves the state of a queen in the city.[131]

तथा च महाकौर्मे—

अग्निपुत्रा महात्मानस्तपसा स्त्रीत्वमापिरे ।
भर्तारञ्च जगद्योनिं वासुदेवमजं विभुम् ॥ इति । (३०४)

अथ सम्बन्धानुगा—

सा सम्बन्धानुगा भक्तिः प्रोच्यते सद्भिरात्मनि ।
या पितृत्वादिसम्बन्धमननारोपणात्मिका ॥ (३०५)

लुब्धैर्वात्सल्यसख्यादौ भक्तिः कार्यात्र साधकैः ।
व्रजेन्द्रसुबलादीनां भावचेष्टितमुद्रया ॥ (३०६)

तथा हि श्रूयते शास्त्रे कश्चित् कुरुपुरीस्थितः ।
नन्दसूनोरधिष्ठानं तत्र पुत्रतया भजन् ।
नारदस्योपदेशेन सिद्धोऽभूद् वृद्धवर्धकिः ॥ (३०७)

अत एव नारायणव्यूहस्तवे—

पति-पुत्र-सुहृद्-भ्रातृपितृवन्मित्रवद्धरिम् ।
ये ध्यायन्ति सदोद्युक्तास्तेभ्योऽपीह नमो नमः ॥ इति ॥ (३०८)

कृष्णतद्भक्तकारुण्यमात्रलाभैकहेतुका ।
पुष्टिमार्गतया कैश्चिदियं रागानुगोच्यते ॥ (३०९)

॥ इति श्रीभक्तिरसामृतसिन्धौ पूर्वविभागे
साधनभक्ति-लहरी द्वितीया ॥

As it says in the *Mahākurma Purāṇa*:
304. The great-souled sons of Agni achieved the state of women by means of ascetic practices and then attained Vāsudeva, the unborn all-pervading Lord of the universe, as their husband.[132]

Imitation of Relational Bhakti:
305. Imitation of Relational Bhakti is declared by the sages to be that form of devotion that consists of meditating on a relationship with Kṛṣṇa, such as fatherhood, and ascribing that relationship to one's own self.

306. This form of devotion is to be enacted by practitioners desirous of such emotional states as parental affection and friendship by means of the emotions, actions, and postures of Nanda the king of Vraja, Subala, and other appropriate exemplary figures.[133]

307. It is stated in the scriptures that an old carpenter who lived in Kurupurī achieved perfection by following Nārada's instructions and worshipping an image of Kṛṣṇa, the son of Nanda, as his own son.[134]

Therefore, it is said in the *Nārāyaṇavyūhastava*:
308. Obeisance to those zealous ones who continually meditate on Hari as a husband, a son, a companion, a brother, a father, or a friend.

309. Rāgānugā Bhakti is called "Puṣṭi Mārga" by some,[135] since the sole cause of its attainment is the grace of Kṛṣṇa or His devotees.

This concludes the Second Wave of the Eastern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"Sādhana Bhakti."

NOTES

1. Jīva writes that although Rūpa divides devotion here into three types, it is really only of two types: Sādhana Bhakti and Sādhya Bhakti. The latter includes both Bhāva Bhakti and Prema Bhakti, which he also refers to as "Hārda Bhakti," that is, devotion which has been established in the heart. In this sense, Sādhya Bhakti is the goal of Sādhana Bhakti. Viśvanātha, however, affirms Rūpa's threefold division by insisting that there is an important distinction between Bhāva and Prema. In the first one is still a practitioner (*sādhaka*) nurturing the emotion, whereas in the second one has become perfected (*siddha*).

2. Jīva argues that *sādhana* does not create a bhāva, but rather makes one aware of what is eternally present, since a *bhāva* is understood to be part of the essential energy (*svarūpa-śakti*) of the highest reality of the Lord. The *bhāva* being referred to here is the Foundational Emotion of love for Kṛṣṇa.

3. These are Nārada's words to King Yudhiṣṭhira, and are part of a larger discourse on attaining the Supreme Lord by concentrating the mind on him through some relationship.

4. Vaidhī is a type of devotional practice that is guided by the injunctions of scripture; Rāgānugā is a type of devotional practice that is motivated by a desire to follow one of Kṛṣṇa's lovers. These two types of devotional practice will be explained in detail in the following verses.

5. This is an example of Vaidhī Bhakti, since it is motivated by the desire to overcome fear, and not by an outpouring of love. In his commentary on verse 3 above, however, Jīva indicates that devotion motivated by a desire to end fear is not the highest devotion, which is motiveless and involves only pleasant emotions. Nonetheless, he says, the Lord responds to the devotion while ignoring the actual motives. Viśvanātha, on the other hand, points out that the scriptures promise that all fears are eliminated through devotion to the Lord.

6. Certain injunctions are to be performed daily by Hindus, else they will incur sin; others are to be performed occasionally for specific purposes. Rūpa's point is that this injunction fits both categories.

7. This illustrates the negative consequences of not practicing the injunction to remember Viṣṇu continually.

8. Jīva explains that the point Rūpa is trying to make here is that if one can achieve worldly and spiritual pleasures by performing Vedic and Tantrik rituals, then how much more can be achieved by practicing bhakti. In support of this he quotes *Bhāgavata Purāṇa* 2.3.10: "A wise man should worship the Supreme Person with intense devotion, whether he has no desire, desire for everything, or desire for mokṣa."

9. This verse makes it clear that devotion is both the means and the end. As means it is Sādhana Bhakti; Viśvanātha identifies the highest devotion as Prema Bhakti.

10. Jīva comments that even this type of devotee must have some kind of knowledge of scripture, since faith includes a faith in scripture.

11. The reference is to the *Bhagavad-gītā* 7.16: "Four types of virtuous men worship me, O Arjuna: the distressed, seekers of knowledge, seekers of wealth and favors, and the wise, O Best of the Bharatas." The story of Gajendra, the example of the distressed, is told in *Bhāgavata* 8.2-3. The elephant Gajendra was playing in the water of a lake when a huge alligator caught him by the leg and would not let go. Out of concern for his own life, he appealed to Viṣṇu for help, but once Viṣṇu appeared he was so charmed by the sight of the Lord that his selfish motives disappeared and he prayed for pure devotion. Śaunaka, the example of one seeking knowledge, appears in the opening chapter of the *Bhāgavata* as the leader of the sages striving to attain heaven. Once the sages hear Sūta's discourse on Kṛṣṇa, however, their desire for heaven is transformed into pure devotion. Dhruva, the example of one seeking wealth and power, appears in *Bhāgavata Purāṇa* 4.8-12. Dhruva initially practiced devotion under the guidance of Nārada to regain the throne of his father from which he had been banished through the efforts of his stepmother. But when he achieved sight of Viṣṇu, all his desire for royal power and material wealth vanished and he became a pure devotee. Sanaka, Sanātana, Sananda, and Samatkumāra are the celibate mind-born sons of Brahmā; they are examples of the wise who are in quest of *mokṣa*. In *Bhāgavata* 3.15 they give up their quest for *mokṣa* and advance to pure devotion.

12. According to Jīva the devotee is freed from bondage through devotion, but this is due to the force of bhakti, not to the result of individual effort or desire. Again, the point is that the devotee should not entertain any desire for *mokṣa*, nor for any ordinary enjoyments. Mokṣa in this context is understood as the unitive experience in which the distinction between loving subject and beloved object is obliterated. This, according to the theoreticians of devotion, would end or severely limit joy. Thus, the rejection of mokṣa becomes an important component of the eligibility for bhakti, and this verse begins a long critique of the quest for mokṣa as a block to true devotion; .

13. Following Jīva I have translated *aṇvī-gati* as mokṣa.

14. Viśvanātha comments that a devotee might accept one of the first four types of mokṣa if it allows him to better serve the Lord, as the true devotee is to be selfless. However, the last type—union (*sāyujyam*), which he glosses as "oneness" (*ekatvam*) — is never to be accepted.

15. Meaning union with the impersonal Absolute.

16. The point is that the supreme bliss available in bhakti cannot be experienced in identity with Brahman.

17. Following Jīva I have translated *apunarbhava* as mokṣa.

18. Following Jīva I have translated *apavarga* as mokṣa.

19. Following Jīva I have translated *para* as mokṣa.

20. *Kāma* (pleasure), *artha* (wealth and power), *dharma* (social duty), and *mokṣa* (unitive liberation) are the four goals of life (*puruṣārtha*). The point here is that bhakti surpasses them all.

21. Following Jīva I have translated *kaivalya-apunarbhava* as mokṣa.

22. This is also from the *Padma Purāṇa.*

23. This verse makes it clear that it is the unity of mokṣa, which puts an end to the differentiation necessary for relationship, that is being rejected.

24. For Jīva this indicates that the highest saints are those who no longer desire mokṣa.

25. The point is that even those who have achieved mokṣa perform bhakti. Bhakti begins where the quest for mokṣa ends.

26. The five types of mokṣa enumerated in verse 28 above are residence in the same world, equality in power, proximity, similarity in form, and union. In agreement with what Viśvanātha said in his commentary on this verse, Rūpa here acknowledges that the first four types of mokṣa might be compatible with bhakti, if one accepts them to better serve Kṛṣṇa and not for personal gain. This is made clear in the next verse. The commentators make it very clear, however, that union (*sāyujya* or *ekatva*) are never to be accepted since this would end all possibility of a loving relationship with Kṛṣṇa.

27. Jīva calls the second type *prema-sevottarā mukti.* This is the only type of mokṣa to be accepted by devotees.

28. The difference referred to here is between the "sweetness" (*madhura)* of Kṛṣṇa of Vraja, who is understood to be the very source of all incarnations according to the *Bhāgavata* and Gauḍīya theology, and the "majesty" (*aiśvarya)* of Nārāyaṇa of Vaikuṇṭha, the highest heaven. See the introduction for a brief discussion of this theological difference.

29. Jīva explains that here Rasa means Prema-Rasa, or Love, the highest of all rasas — hence the capitalized designation. In summary, the commentators say as the full manifestation of divinity, only Kṛṣṇa contains all the necessary qualities for the experience of the highest rasa experience, the "great emotional experience" called *mahābhāva.* Verse 2.1.43 indicates that only Govinda is complete with all sixty-four qualities necessary for the highest experience. Specifically Nārāyaṇa lacks the important qualities of divine love sports, supreme love, the sweet flute, and the sweet form, whereas Govinda fully possesses these. Nārāyaṇa can grant worldly pleasures and liberation, but only Kṛṣṇa-Gopāla of Vraja can give the highest bliss. In other words, only Kṛṣṇa-Gopāla contains all rasas, as was proclaimed in the opening verse (1.1.1).

30. This verse begins another point; namely, that devotion is open to all. Since Rūpa has already stated that a rejection of ordinary worldly pleasures and mokṣa are a prerequisite for the practice of bhakti, Viśvanātha comments that this means all people are at least capable of such rejection.

31. The point is that bhakti itself is the best means of expiating sins, as was already established in 1.1.18-24.

32. According to Jīva this means one following the path of pure devotion should avoid practices recommended for Vedic ritual (*karma*) and ascetic knowledge (*jñāna*). He quotes Bh. P. 11.20.31 for support.

33. *Svadharma* is taken here to mean one's duties as defined by the *varṇāśrama* system, that is by one's caste and stage of life.

34. The highest saint is the one who renounces all his own duties because he experiences them to be distractions or obstacles in the worship of Kṛṣṇa. Here worship of Kṛṣṇa has become the highest dharma.

35. This is the famous verse 18.66.

36. Therefore, Jīva comments, there is no need for a true devotee to expiate sins. Such an act would indicate a lack of faith.

37. This is a text on Gauḍīya Vaiṣṇava ritual practice written by Gopāla Bhaṭṭa Gosvāmin.

38. Jīva explains that an example of a distinct act is worshiping (number 30 among the 64 practices), and that examples of acts that are part of a combination of acts are surrender at the feet of a guru (number 1) or rising respectfully from a seat (number 26).

39. Rūpa seems to be suggesting that these first twenty practices comprise the *niyamas* (1-10) and the *yamas* (11-20), the traditional observances and restraints of religious discipline, or more simply the "dos" and the "don'ts".

40. The "blessed circle of Mathurā" (*Śrī-Mathurā-maṇḍala*) means the entire region of Vraja.

41. Viśvanātha comments that an example of separate practice would be surrender at the feet of a guru (#1); an example of collective practice would be congregational praise (#33) while worshipping in a temple (#30).

42. Yāmala (*yamala* means "pair," and usually refers to a divinity and his śakti) indicates that this is a Tantric text. Farquhar identifies this text with a list of eight Tantric Yāmalas. See *An Outlive of the Religious Literature of India*, p. 265.

43. Jīva comments that the path of the saints is represented in such sacred literature, which, therefore, should be followed.

44. Jīva offers the example of enthusistic devotion to Buddha, who according to Vaiṣṇava teachings is an avatāra of Viṣṇu. This he claims would cause one to reject the Vedas and act without regard for the scriptures with negative consequences.

45. That is, they become associates of Viṣṇu in Vaikuṇṭha.

46. Ekādaśī is a special fast that is observed by many Vaiṣṇavas on the eleventh day of every lunar fortnight.

47. The point seems to be that those who are worshipping a variety of gods are doing so in pursuit of selfish ends.

48. Jīva qualifies the first statement, insisting that this pertains only to renouncers; otherwise, the movement would die out.

49. Jīva explains that what is meant here is that the devotee should be content with whatever he receives for the performance of his worship, and must avoid any demonstration of ungenerous behavior when he receives less than expected.

50. Jīva enumerates a long list of such offences in his commentary.

51. Jīva draws a list of ten offneses to the Name from the *Padma Purāṇa* via the *Haribhaktivilāsa* of Gopāla Bhaṭṭa.

52. Farquhar identifies this text with the Viṣṇusvāmīs. See *An Outline of the Religious Literature of India*, p. 305.

53. Jīva comments that here "Kṛṣṇa" includes other names of God as well.

54. Viśvanātha comments that the first is for those in quest of the *bhāva* of love, whereas the last is for those who already have this *bhāva*.

55. Jīva claims that this refers to the *Stavarāja* found in the *Gautamīya Tantra*.

56. Jīva comments that although there is no essential difference between them, "eulogies" (*stotra*) are forms of praise composed by another whereas "hymns" (*stava*) are spontaneous compositions of the worshipper.

57. Both Jīva and Viśvanātha felt the need to comment on what is meant here by "eats food before Murāri." Since it had previously been stated that eating before the deity amounted to an offense, Jīva insists that the *Padma Purāṇa* must mean eating just outside the temple. Viśvanātha, however, takes a more lenient position, remarking that the prohibition covers only betel-nut. For him, there is no problem with honoring other foods before the deity by eating them.

58. This is the *iṣṭa-devatā*, or "chosen deity" of Rūpa Gosvāmin for whom the great temple of Govindadeva was built in Vṛndāvana. For more on this temple, see *Govindadeva: A Dialogue in Stone*, ed. by Margaret H. Case (New Delhi: Indira Gandhi National Centre for the Arts, 1996). This volume includes wonderful temple photographs by Robyn Beeche.

59. The point seems to be that the devotee should view all his joys and sufferings as a gift of divine grace. Jīva identifies liberation (*mukti*) as expressed here with the ninth step (*pada*) referred to in Bh. P. 2.10.1-2. It is understood by Jīva to be the liberation of the soul from that ignorance that makes it turn away from the Lord.

60. Jīva connects this verse with *Bhagavad-gītā* 8.10, which speaks of the benefits of the remembrance of Kṛṣṇa at the moment of death.

61. Jīva's commentary on this verse is fascinating; he relates a story from the *Brahmavaivarta Purāṇa* to illustrate this meditative technique. A poor brāhmaṇa who lived in Pratiṣṭhanapura once heard that one could perform the Vaiṣṇava service in one's mind. After bathing, he sat down in meditation and installed Hari in his own heart. He then visualized himself wearing sacred clothing and approached Hari for worship. In his mind, he bathed the deity, offered delicious foods, flower garlands, incense, and waved an oil lamp before him in a gesture of reverence. In this manner he developed a magnificent worship that he performed mentally every day. One day he decided to cook rice pudding for Hari. Before he offered the pudding he stuck his finger into the dish to determine how hot it was. The pudding turned out to be so hot that it burned his finger. This ended his meditation, and he awoke to discover that his actual physical finger was burnt. Hari was so delighted by this that he sent a celestial chariot for the brāhmaṇa.

62. This servitude (*dāsya*), a form of *sādhana*, must be distinguished from the second type of Primary Devotional Rasa, which is often called *dāsya*, although Rūpa uses the term *prīta* to represent it. The *dāsya* referred to in this verse is identified with one of the nine practices listed by Prahlāda in Bh. P. 7.5.23.

63. Jīva identifies ordinary good actions as those defined by one's caste (*varṇa*) and stage in life (*āśrama*) that are acceptable according to Vaiṣṇava scripture.

64. Both Jīva and Viśvanātha assert that this is not Rūpa's opinion. Whereas Rūpa does say that mantra recitation, meditation, and worship are all aspects of Vaidhī Bhakti even if they are not offered to Kṛṣṇa, Viśvanātha comments that ordinary actions that are not offered to Kṛṣṇa with strong faith cannot be considered acts of devotion.

65. Jīva glosses "in servitude" as meaning with the thought that "I am a servant.

66. This "friendship" (*sakhya*) is also to be distinguished from the third Primary Rasa, which though it is often called sakhya, is denoted *preyas* by Rūpa. This issue is taken up in verse 193 below.

67. Jīva claims that the first is the view of others, and the second is Rūpa's own position.

68. Jīva comments that *śraddhā* (faith) and *viśvāsa* (trust) are ordinarily considered to be synonyms, but here the former is understood to be a preliminary stage of the latter.

69. "Friendship" is one of the five possible primary relationships with Kṛṣṇa that are explained in detail in the third division of this book (see 3.3). It is therefore part of Rāgānugā Bhakti, but in another sense it is considered to be an aspect of Vaidhī Bhakti, and appears in the traditional list of the nine practices of devotion listed in Bh. P. 7.5.23. The distinction between Vaidhī and Rāgānugā Bhakti was introduced in 1.2.5.

70. "Myness" (*mamatā*) is a technical term indicating a relationship with Kṛṣṇa; thus the second possible meaning of "self" is the body that is consciously involved in actions related to Kṛṣṇa. See also verse 2.5.22. The overall point is, however, that in whatever way one conceives of one's self, that self should be dedicated to the Lord.

71. Yāmunācārya was one of the great teachers of the Śrī Vaiṣṇava tradition of southern India.

72. Jīva glosses *vimukti*, which I have translated as "liberation," as a special kind of *mukti* meaning "devotion with love" (*saprema-bhakti*).

73. Gopī candana is a whitish clay that comes from Dvārakā.

74. Jīva comments that one can achieve ordinary enjoyment (*bhukti*) and liberation (*mukti*) anywhere, since these are inferior to bhakti, which has the power to control Hari. As it says in the next verse, however, by worshipping Dāmodara in Mathurā during the month of Kārttika, one gains access to this special power of bhakti.

75. The month of Kārttika is said to be very dear to Kṛṣṇa. During the month of Kārttika, which occurs in October and November, activity is high in the Śrī Dāmodara temple of Vṛndāvana that was established by Jīva Gosvāmin.

76. Kṛṣṇa's birth is celebrated in India today on the eighth day of the lunar month of Bhadon. This celebration is known as Janmāṣṭami.

77. Jīva comments that *bhakti* means a service wherein nothing is desired except serving the Lord; whereas *mukti* means liberation without *bhakti*.

78. Jīva has written a long commentary on this verse that extols the *Bhāgavata* as consummate among scriptures, since he considers it the culmination of all wisdom and the supreme expression of Bhakti Rasa. Śukadeva is the narrator of the *Bhāgavata*.

79. For Viśvanātha, Śukadeva, an ascetic who passed beyond the joy of yogic contemplation of Brahmānanda to Kṛṣṇa bhakti, is the proof that the joy of the experience of Kṛṣṇa's play far exceeds the joy of the experience of the Impersonal Brahman.

80. Viśvanātha marks the practice of singing the names of the Lord as supreme among all the practices.

81. Jīva comments that the person who serves Vāsudeva is born again and again in order to increase the longing that is bhakti.

82. Jīva's commentary further highlights the identification between Kṛṣṇa and his name. The name, he tells us, is a concentrated form of Being (*sat*), Consciousness (*cid*), and Bliss (*ānanda*).

83. The circle of Mathurā (*mathurā-maṇḍala*) refers to the entire region of Vraja. See my *Journey Through the Twelve Forests* (New York: Oxford University Press, 1994) for a detailed description of this region.

84. I have rendered Madhupurī as Mathurā, since this is another name for Mathurā. It is held to be superior to Vaikuṇṭha, the abode of the majestic Lord, since Kṛṣṇa appears in Mathurā in his sweet and fullest form, a form that contains and yields the highest Rasa. Rūpa also makes this point in the opening lines of his short work entitled the *Upadeśāmṛta*.

85. That is, these last five practices are held to be particualrly effective in arousing a love (*rati*) for Kṛṣṇa, the very basis of devotional Rasa.

86. The following five verses seem to be Rūpa's own creations, each designed to illustrate one of the last five practices.

87. Jīva comments that the cool songs appease ears burning with a longing for the name. He also says that the lute player is Nārada, and that the failure to mention his name indicates the forgetfulness of the bliss of love.

88. Jīva explains that the forest of Vṛndāvana has this effect because the object of the emotion is Śyāma-Sundara himself, who is present in this forest, or is even non-different from it. Rūpa makes this point in the next verse.

89. This refers to the five things just mentioned that are associated with Kṛṣṇa, namely his form (*mūrti*), scripture (*Bhāgavata*), devotees (*bhakta*), name (*nāma*), and realm (*Mathurā-maṇḍala*). These have an extraordinary power in the way of bhakti , and are identified as being non-different from Kṛṣṇa.

90. Here I have followed Viśvanātha in identifying the "object" as Kṛṣṇa.

91. Jīva comments that it has been established on the authority of the *Bhāgavata* that the true fruit of all spiritual practice is the *bhāva* of love for Kṛṣṇa.

92. That is, practices prescribed by the *varṇa-āśrama* (caste and stage of life) system.

93. Devotion only technically begins when one has developed an apathy for ordinarily prescribed ritual actions and an attachment for the stories about Kṛṣṇa; therefore ordinarily prescribed ritual actions cannot be considered acts of devotion.

94. Jīva comments that "knowledge" (*jñāna*) here means knowledge of Brahman, which is considered to be useful for entering the path of devotion. Devotion begins where knowledge leaves off. Likewise, renunciation (*vairāgya*) is useful in the beginning of practice to become detached from nondevotional influences, but too much renunciation is contrary to the spirit of devotion, as Rūpa states in the next verse.

95. Jīva says that the goal of renunciation is knowledge, and the goal of knowledge is mokṣa, and that both of these are attainable by devotion.

96. This refers to the eight stages of Patañjali's classical yoga outlined in the *Yoga Sūtras*.

97. Jīva indicates that the point expressed here is that renunciation is unnecessary, because devotion (an overwhelming love for Hari) itself frees one from excessive attachment to worldly objects.

98. "Proper renunciation" is a translation of *yuktam vairāgyam*. This is a state of balanced renunciation, where the devotee neither rejects the things of the world nor is ensnared by them, and thus is able to engage them freely in an enjoyable life of playful service.

99. Jīva offers the example of the rejection of food that has been offered to Kṛṣṇa, understanding it to be ordinary food.

100. The highest devotion was defined in 1.1.11 as having nothing to do with *karma* and *jñāna*.

101. I have translated the compound *adhyātma-jñāna* as "the knowledge that the Self is nondifferent from Brahman," since this term is usually associated with the experience of the realization of Akṣara Brahman, the undifferentiated Absolute. Vaiṣṇavas usually consider this to be a stage penultimate to bhakti wherein a relationship between the Self and Brahman is valued.

102. That is, if one pays another to perform devotional acts on one's behalf, the benefits of bhakti are not directly realized.

103. Ethical restraints refer to the *yamas* (restraints) and *niyamas* (disciplines) of traditional spiritual practice.

104. Note that these are the nine primary acts of devotion enumerated by Prahlāda in Bh.P. 7.5.23.

105. This is a reference to a type of *sādhana* developed by the school of devotion established by Vallabhācārya. This *sampradāya*, which came to be known as the Puṣṭi Mārga, developed alongside the Gauḍīya Vaiṣṇavas in Vraja and shares much by way of practice and theology. Maryādā Mārga means literally the "Legal Path."

106. The residents of Vraja (Vrajavāsīs) are the paradigmatic figures for Rāgānugā Bhakti; these include the servants, relatives, friends, elders, and most importantly, the lovers of Kṛṣṇa. The residents of Vraja are listed as the *āśrayas*, or literally "vessels" of the foundational emotions that connect one to Kṛṣṇa.

107. The Rāgātmikā Bhakti of the residents of Vraja is natural, in that it is not the result of any religious practice (*sādhana*). The residents of Vraja are understood to be eternally perfected (*nitya-siddha*) lovers of Kṛṣṇa, and as such they are the supreme exemplars of and for devotion. Jīva further defines passion (*rāga*) as a loving (*premamaya*) "thirst" (*tṛṣṇā*) for the beloved. He explains that this passion is the cause of the absorption in the beloved.

108. Amorous (Kāmarūpā) Rāgātmikā Bhakti is found in the female lovers of Kṛṣṇa and involves the Rasa of Amorous Devotion described in section 3.5, whereas Relational (Sambandharūpā) Rāgātmikā Bhakti is found in the sages, servants, friends, and parents of Kṛṣṇa and involves the four Rasas described in the first four sections of the Third Quadrant. Jīva comments that the amorous relationship has been singled out to indicate its special nature, for it is the "king" of all relationships.

109. Kaṃsa, Kṛṣṇa's wicked uncle who ruled Mathurā, continually feared Kṛṣṇa because it was predicted that Kṛṣṇa would kill him one day. Because of this continual fear Kaṃsa developed a strong and finally saving relationship with Kṛṣṇa. Likewise, Śiśupāla continually hated Kṛṣṇa, and through his hatred established a saving bond with Kṛṣṇa. These two, then, serve as exemplars of a powerful type of relational bhakti, but one that is finally excluded in the next verse because of their distasteful nature.

110. This kind of friendship is referred to in verse 188 of this chapter.

111. Nārada is exemplary of Vaidhī Bhakti. In these two verses Rūpa establishes through a process of elimination that Rāgātmikā Bhakti, and thus Rāgānugā, involve only amorous love and other positive relationships.

112. Rūpa here recognizes that according to the *Bhāgavata*, figures such as Kaṃsa and Śiśupāla achieved the state of union (*sāyjya-mukti*) with Kṛṣṇa through continual meditation on him, a preoccupation motivated by fear and hatred respectively. This state, however, is understood to be the result of the experience of union with the formless Brahman, a state considered to be inferior to the state of perpetual relationship with Kṛṣṇa, which yields the highest joy. But in the end Rūpa's point is that there is no essential difference between the formless Brahman and Bhagavān Kṛṣṇa, only for Rūpa Kṛṣṇa is clearly the sun and Brahman the sunray. From the perspective of "tasting," there is all the difference in the world.

113. The state of similarity of form is higher than absolute union, since the former at least yields a taste of joy dependent upon the differentiation between experiencer and experienced.

114. According to Viśvanātha this is the proof that some enemies of Hari have attained some state of similarity of form.

115. Again, for Rūpa this is considered to be the highest state, a state beyond the realization of Brahman. Jīva comments that the gopīs are the highest form of such devotees.

116. Jīva comments that this verse clearly differentiates the goal of the sages and the enemies, namely Brahman, from the goal of the gopīs and the gods of the scriptures who follow them, namely Kṛṣṇa. He goes on to explain that according to the *Bṛhad Vāmana Purāṇa* the gods of the scriptures obtained the bodies of gopīs because of their intense desire to experience the gopīs' love for Kṛṣṇa.

117. Jīva comments that here "amorous" (*kāma*) means a special form of supreme love (*prema*); *prema* is *kāma* that is directed toward pleasing Kṛṣṇa alone.

118. Kubjā is the hunchback woman straightened by Kṛṣṇa just after his arrival in Mathurā (see Bh. P. 10.42.1-12). Kubjā became greatly excited by this encounter with Kṛṣṇa; however, she comes to exemplify one who wants erotic contact with Kṛṣṇa for her own selfish reasons. The gopīs, on the other hand, exemplify those lovers who think only of giving pleasure to Kṛṣṇa.

119. The word here translated as "identification" is *abhimāna*. Although this term is often used in a negative sense in philosophical schools — such as Advaita Vedānta — that aim to overcome all individuality, here it has a positive connotation, for it is that which allows a relationship with Kṛṣṇa. Jīva uses this term in this fashion more extensively in his *Prīti Sandarbha*. See pp. 82 ff. in the edition edited by Puridāsa Gosvāmin (Vṛndāvana: Haridāsa Śarma, 1951).

120. In verse 275 above Rūpa quoted a verse from the *Bhāgavata Purāṇa* that stated the Vṛṣṇis achieved the highest end through various relationships. Here he tells us that by extension (*upalakṣanā*) the cowherds of Vraja are included and that all these are representatives of Relational Bhakti because they have no awareness of divine majesty (*aiśya-jñāna*). Awareness of divine majesty is here implicitly contrasted with the awareness of divine sweetness (*madhura-jñāna*). The first repels one with a sense of awe, whereas the second attracts one. The second is predominant in the residents of Vraja, who look upon Kṛṣṇa as their own relative and thereby get close to him.

121. For further discussion of the exemplary nature of the residents of Vraja, see my *Acting as a Way of Salvation*, chapter 4.

122. I want to be very clear about my use of the term "imitation," by which I translate the Sanskrit word *anuga*, since this may be otherwise misunderstood. The term imitation has two connotations for the English speaker. First, the term is used to refer to something that is a fake copy or counterfeit. The second use of the term, commonly employed in a technical fashion by sociologists and psychologists, refers to the performance of an act that involves copying the patterns of behavior and thought of other individuals as a means to enter their world. I use the term imitation only in this latter sense. Donna Wulff has translated *anuga* as "conforming (oneself) to." [*Drama as a Mode of Religious Realization: The Vidagdhamādhava of Rūpa Gosvāmin* (Chico, Calif: Scholars Press, 1984), p. 32.] I also like this translation, especially considering the history of the Latin term *conformatio* by monastic theologians, such as Bernard of Clairvaux, who were concerned with articulating the "imitation of Christ." Yet I think "imitation" is an equally acceptable translation, if we keep in mind that it is not "mere imitation," but an imitation that includes a particular intention: the realization of the emotional world of the one being imitated. Sincere imitation (*sādhana*) eventually gives way to becoming (*bhāva*). The historian of religions Mircea Eliade also uses the term imitation in this

positive sense. For him, it is the "imitation" of a religious paradigm that assures the authenticity of an act. See his *Sacred and Profane* (New York: Harcourt, Brace & World, 1959).

123. The motive for Rāgānugā Bhakti is here identified to be desire (*lobha*), whereas in Vaidhī Bhakti it was identified to be a concern for the injunctions of scripture.

124. Jīva explains that the sources of the stories of the sweetness of the emotional states of the residents of Vraja are the *Bhāgavata Purāṇa* and other Vaiṣṇava scriptures.

125. Jīva remarks that ideally one should live physically in Vraja, but if this is not possible, then one should live continually in Vraja mentally.

126. The *sādhaka-rūpa* is the physical body of the initiated practitioner, whereas the *siddha-rūpa* is a meditative body. Jīva glosses the latter as the *antaś-cintitābhiṣṭa-tat-sevopa-yogi-deha*; that is, "an inwardly conceived body that is useful for performing service to Kṛṣṇa in the manner one desires." A great debate arose in the tradition regarding just what Rūpa meant by the imitation of the residents of Vraja with both the *sādhaka-rūpa*, or practitioner's body, and the *siddha-rūpa*, or perfected body. Viśvanātha explains in his commentary on this verse that there are different models for the two bodies. He argues that one is to follow Rūpa and Sanātana Gosvāmin with the practitioner's body and such gopīs as Rādhā, Lalitā, Viśākhā, and Rūpa Mañjarī (the perfected [*siddha*] form of Rūpa Gosvāmin) with the perfected body only. He makes reference to others, however, who held that the gopīs are the models for both bodies. For further discussion of this important debate, see my *Acting as a Way of Salvation*, Chapter 6.

127. The action may be the same, but the motive is different: in Vaidhī Bhakti it is fear, whereas in Rāgānugā Bhakti it is desire (*lobha*). Jīva comments that only those practices that are appropriate to the particular emotional state (*bhāva*) one desires should be followed.

128. Viśvanātha warns here that imitation (*anugāminī*) means "following after" (*anusāraṇī*), and not mindless imitation (*anukāraṇī*). Again, he seems concerned about the activities of those he refers to in his commentary on verse 295.

129. Since the primary lover of Kṛṣṇa is Rādhā, the second option comes to mean the identification of oneself as one of Rādhā's girlfriends. This became the most important option for those who became involved in a practice known as Mañjarī Sādhana. For more on Mañjarī Sādhana, see my Acting as a Way of Salvation, pp. 108-14.

130. Jīva says that the object of the seeing and hearing referred to here also includes Kṛṣṇa's lovers.

131. Jīva comments that this is open to both men and women. Viśvanātha comments that this refers to the attainment of the state of a queen in Dvārakā like Rukmiṇī. This is achieved by means of Vaidhī, whereas one achieves the state of a gopī in Vṛndāvana by means of Rāgānugā. The first is more involved with a majestic perspective (*aiśvarya*), whereas the second is more involved with the awareness of sweetness (*madhurya*).

132. Jīva comments that here "ascetic practices" refers to Vaidhī Bhakti. Viśvanātha comments that the fact that the sons of Agni became wives, indicates that they acheived the status of

queens in the city of Dvārakā, rather than the higher position of illicit lovers in the forest of Vṛndāvana.

133. The residents of Vraja who exemplify a particular emotional state become the models for this kind of bhakti. Nanda is exemplary of parental affection toward Kṛṣṇa, and Subala is exemplary of friendship with Kṛṣṇa. Rūpa will have much more to say about these models in the following sections, especially in the Western Quadrant. Jīva warns that one should follow the examples of such models, but not make the mistake of thinking that one is identical to them. Viśvanātha identifies this mistake as *ahaṃ-graha-upāsana*, that is, "taking oneself as the object of worship." He repeats Jīva's warning against this approach; by means of it he says one will end up in hell (*naraka*).

134. Jīva remarks that this is an example of someone who achieved Kṛṣṇa by imitating father Nanda and considering Kṛṣṇa as his own son, but Jīva insists that he did not think of himself as Nanda. Again, the distinction is very important for both Jīva and Viśvanātha. As a perfected being Nanda had direct access to Kṛṣṇa, whereas the carpenter achieved Kṛṣṇa through religious practice, a loving service to his image.

135. Rūpa is saying here that Rāgānugā is called Puṣṭi Mārga by the followers of Vallabhācārya, which suggests a close relationship between these two *sampradāya*s in the early years of their formation in Vraja. Vallabha's *sampradāya* is often called the Puṣṭi Mārga, which is frequently translated as the "Path of Grace."

* * *

पूर्व-विभागः

तृतीयलहरी—भावभक्तिः

अथ भावः—

शुद्धसत्त्वविशेषात्मा प्रेमसूर्यांशुसाम्यभाक् ।
रुचिभिश्चित्तमासृण्यकृदसौ भाव उच्यते ॥ (१)

तथा हि तन्त्रे—

प्रेम्णस्तु प्रथमावस्था भाव इत्यभिधीयते ।
सात्त्विकाः स्वल्पमात्राः स्युरत्राश्रुपुलकादयः ॥ (२)

स यथा पद्मपुराणे—

ध्यायं ध्यायं भगवतः पादाम्बुजयुगं तदा ।
ईषद्विक्रियमाणात्मा सार्द्रदृष्टिरभूदसौ ॥ इति । (३)

आविर्भूय मनोवृत्तौ व्रजन्ती तत्स्वरूपताम् ।
स्वयम्प्रकाशरूपापि भासमाना प्रकाश्यवत् ॥ (४)

वस्तुतः स्वयमास्वादस्वरूपैव रतिस्त्वसौ ।
कृष्णादिकर्मकास्वादहेतुत्वं प्रतिपद्यते ॥ (५)

साधनाभिनिवेशेन कृष्णतद्भक्तयोस्तथा ।
प्रसादेनातिधन्यानां भावो द्वेधाभिजायते ।
आद्यस्तु प्रायिकस्तत्र द्वितीयो विरलोदयः ॥ (६)

तत्र साधनाभिनिवेशजः—

वैध-रागानुग-मार्गभेदेन परिकीर्तितः ।
द्विविधः खलु भावोऽत्र साधनाभिनिवेशजः ॥ (७)

साधनाभिनिवेशस्तु तत्र निष्पादयन् रुचिम् ।
हरावासक्तिमुत्पाद्य रतिं सञ्जनयत्यसौ ॥ (८)

Eastern Quadrant
Third Wave: Bhāva Bhakti

Now Bhāva:
1. Bhāva (as a type of devotion) is a special form of the pure and luminous quality,[1] and is like a beam of the sun of supreme love (*prema*);[2] its desirous rays soften the heart.[3]

As it says in the *Tantra*:
2. The first stage of supreme love (*prema*) is called Bhāva.[4] Here the Responses,[5] such as tears and goose bumps, are manifest in small amounts.

There is an illustration of this in the *Padma Purāṇa*:
3. While meditating on the two lotus-feet of the Lord, King Ambarīṣawas slightly overwhelmed and his eyes filled with tears.[6]

4. Once manifest in the mind, this love (*rati*) identifies with the mind's own nature. Even though it is self-manifesting, it appears to be manifested by the activity of the mind.[7]

5. In reality, this love is enjoyment itself, but it also becomes the cause of the enjoyment of the actions of Kṛṣṇa and His intimate companions.[8]

6. This loving emotion (Bhāva) is born in two ways: either from diligent dedication to spiritual practices (*sādhana*), or for the very fortunate, by the grace (*prasāda*) of Kṛṣṇa or His devotees. The first, however, is more common; the second is rare.[9]

Born from diligent dedication to spiritual practices:
7. Bhāva born from diligent dedication to spiritual practices is of two types, corresponding to the two paths of Vaidhī and Rāgānugā.

8. Diligent dedication to spiritual practices brings about desire (*ruci*) for Hari, then produces attachment (*āsakti*) for Him, and then causes the birth of love (*rati*) for Him.[10]

तत्र आद्यो यथा प्रथमस्कन्धे (भा॰ १/५/२६)—

तत्रान्वहं कृष्णकथाः प्रगायता-
मनुग्रहेणाशृणवं मनोहराः।
ताः श्रद्धया मेऽनुपदं विशृण्वतः
प्रियश्रवस्याङ्ग! ममाभवद् रतिः॥ इति। (९)
रत्या तु भाव एवात्र न तु प्रेमाभिधीयते।
मम भक्तिः प्रवृत्तेति वक्ष्यते स यदग्रतः॥ (१०)

यथा तत्रैव (भा॰ १/५/२८)—

इत्थं शरत्प्रावृषिकावृतू हरे-
र्विशृण्वतो मेऽनुसवं यशोऽमलम्।
सङ्कीर्त्यमानं मुनिभिर्महात्मभि-
र्भक्तिः प्रवृत्तात्मरजस्तमोपहा॥ (११)

तृतीये च (भा॰ ३/२५/२५)—

सतां प्रसङ्गान्मम वीर्यसंविदो
भवन्ति हृत्कर्णरसायनाः कथाः।
तज्जोषणादाश्वपवर्गवर्त्मनि
श्रद्धा रतिर्भक्तिरनुक्रमिष्यति॥ इति। (१२)
पुराणे नाट्यशास्त्रे च द्वयोस्तु रतिभावयोः।
समानार्थतया ह्यत्र द्वयमैक्येन लक्षितम्॥ (१३)

द्वितीयो यथा पाद्मे—

इत्थं मनोरथं बाला कुर्वती नृत्य उत्सुका।
हरिप्रीत्या च तां सर्वा रात्रिमेवात्यवाहयत्॥ (१४)

अथ श्रीकृष्ण-तद्भक्तप्रसादजः—

साधनेन विना यस्तु सहसैवाभिजायते।
स भावः कृष्ण-तद्भक्तप्रसादजः इतीर्यते॥ (१५)

तत्र श्रीकृष्णप्रसादजः—

प्रसादा वाचिकालोकदानहार्दादयो हरेः। (१६)

An illustration of the birth of a Bhāva from Vaidhī Bhakti is in the First Canto (Bh.P. 1.5.26):
9. Day after day, by the grace of the singers I heard the mind-stealing stories of Kṛṣṇa. Listening to every word with faith, O Vyāsa, I developed love (*rati*) for the Lord whose glory is so dear.[11]

10. In the previous verse the word "love" means only Bhāva, not supreme love (*prema*),[12] which will be indicated in the next verse with the words "devotion was produced in me".

Therein is another illustration (Bh.P. 1.5.28):
11. In this way I listened attentively to every word of the pure praises of Hari that were being sung by the great-souled sages throughout the rainy season and autumn, and as a result, devotion that removes all negative qualities from the soul was produced in me.[13]

And in the Third Canto (Bh.P. 3.25.25):
[Lord Kapila says to Devahūti:]
12. From association with saints, stories are heard that are pleasing to the ear and the heart and give knowledge of my power. Receiving pleasure from these stories, one will easily experience faith (*śraddhā*), love (*rati*), and then devotion (*bhakti*) on the path to ultimate beatitude.[14]

13. In the Purāṇas and in the *Nāṭya Śāstra*,[15] "love" (*rati*) and Bhāva are equated. Here also these two terms are defined as synonyms.

An illustration of the birth of a Bhāva from Rāgānugā Bhakti is in the *Padma Purāṇa*:
14. Following her heart's desire in this way, the young woman who was eager to dance passed the entire night dancing with love for Hari.[16]

Now concerning a Bhāva born from the grace of Kṛṣṇa or His devotees:
15. That Bhāva which is born suddenly without any spiritual practice, is said to be born from the grace of Kṛṣṇa or His devotees.

Concerning a Bhāva born from the grace of Kṛṣṇa:
16. The grace of Hari is of three types: verbal, visual, and of the heart.

तत्र वाचिकप्रसादजः यथा नारदीये—

सर्वमङ्गलमूर्धन्या, पूर्णानन्दमयी सदा ।
द्विजेन्द्र! तव मय्यस्तु भक्तिरव्यभिचारिणी ॥ (१७)

आलोकदानजः यथा स्कान्दे—

अदृष्टपूर्वमालोक्य कृष्णं जाङ्गलवासिनः ।
विक्लिद्यदन्तरात्मानो दृष्टिं नाक्रष्टुमीशिरे ॥ (१८)

हार्दः—

प्रसाद आन्तरो यः स्यात् स हार्द इति कथ्यते ॥ (१९)

यथा शुकसंहितायाम् —

महाभागवतो जातः पुत्रस्ते बादरायण !
विनोपायैरुपेयाभूद्विष्णुभक्तिरिहोदिता ॥ (२०)

अथ तद्भक्तप्रसादजः यथा सप्तमस्कन्धे (भा० ७/४/३६)—

गुणैरलमसंख्येयैर्माहात्म्यं तस्य सूच्यते ।
वासुदेवे भगवति यस्य नैसर्गिकी रतिः ॥ इति । (२१)

नारदस्य प्रसादेन प्रह्लादे शुभवासना ।
निसर्गः सैव तेनात्र रतिर्नैसर्गिकी मता ॥ (२२)

स्कान्दे च—

अहो धन्योऽसि देवर्षे! कृपया यस्य तत्क्षणात् ।
नीचोऽप्युत्पुलको लेभे लुब्धको रतिमच्युते ॥ इति । (२३)

भक्तानां भेदतः सेयं रतिः पञ्चविधा मता ।
अग्रे विविच्य वक्तव्या तेन नात्र प्रपञ्च्यते ॥ (२४)

क्षान्तिरव्यर्थकालत्वं विरक्तिर्मानशून्यता ।
आशाबन्धः समुत्कण्ठा नामगाने सदा रुचिः ॥ (२५)

आसक्तिस्तद्गुणाख्याने प्रीतिस्तद्वसतिस्थले ।
इत्यादयोऽनुभावाः स्युर्जातभावाङ्कुरे जने ॥ (२६)

An illustration of that born from verbal grace is in the *Śrī Nāradīya*:
17. O Best of the Twice Born, may unwavering devotion for me, a devotion that consists of complete bliss and is the pinnacle of all that is auspicious, be yours forever.

An illustration of that born from a vision is in the *Skanda Purāṇa*:
18. Seeing Kṛṣṇa, whom they had never seen before, the people of the jungle experienced a softening of the heart and were unable to draw their eyes away from Him.[17]

Of the heart:
19. Grace that is experienced internally is called "of the heart".

An illustration of it is in the *Śuka Saṁhitā*:
20. Your son was born a great devotee, O Bādarāyaṇa. Without any spiritual practices, he achieved the goal that is called Viṣṇu-Bhakti.[18]

An illustration of a Bhāva born from the grace of Kṛṣṇa's devotees is in the Seventh Canto (Bh.P. 7.4.36):
21. Enough about his innumerable qualities! Prahlāda's greatness can only be hinted at by these, for he had an innate love for Lord Vāsudeva.[19]

22. The auspicious predilection (*vāsanā*) for devotion in Prahlāda, which was caused by the grace of Nārada, is innate; therefore, his love is here considered to be innate.

Also in the *Skanda Purāṇa*:
23. You are blessed, O Divine Sage (Nārada), for by means of your grace even this lowly hunter, his hair standing on end, instantaneously attained a love for Acyuta.

24. Love is considered to be of five types, corresponding to the different types of devotees. Since it will be analyzed and discussed later (in the Fifth Wave of the Southern Quadrant, and in the entire Western Quadrant) it is not explained in detail here.

25. a) Patience, b) fruitful use of time, c) disinterest, d) lack of pride, e) hopefulness, f) longing, g) a desire for always singing the Lord's name,

26. h) Attachment to proclaiming His qualities, and i) a delight in the places in which He dwells — these are some examples of the Indications (*anubhāvas*)[20] that appear in a person in whom a sprout of Bhāva has been born.

तत्र क्षान्तिः—

क्षोभहेतावपि प्राप्ते क्षान्तिरक्षुभितात्मता ॥ (२७)

यथा प्रथमे (भा॰ १/१९/१५)—

तं मोपयातं प्रतियन्तु विप्रा
गङ्गा च देवी धृतचित्तमीशे ।
द्विजोपसृष्टः कुहकस्तक्षको वा
दशत्वलं गायत विष्णुगाथाः ॥ (२८)

अथ अव्यर्थकालत्वं यथा हरिभक्तिसुधोदये—

वाग्भिः स्तुवन्तो मनसा स्मरन्त-
स्तन्वा नमन्तोऽप्यनिशं न तृप्ताः ।
भक्ताः स्रवन्नेत्रजलाः समग्र-
मायुर्हरेरेव समर्पयन्ति ॥ (२९)

अथ विरक्तिः—

विरक्तिरिन्द्रियार्थानां स्यादरोचकता स्वयम् ॥ (३०)

यथा पञ्चमे (भा॰ ५/१४/४३)—

यो दुस्त्यजान् दारसुतान् सुहृद्राज्यं हृदिस्पृशः ।
जहौ युवैव मलवदुत्तमश्लोकलालसः ॥(३१)

अथ मानशून्यता—

उत्कृष्टत्वेऽप्यमानित्वं कथिता मानशून्यता ॥ (३२)

यथा पाद्मे—

हरौ रतिं वहन्नेष नरेन्द्राणां शिखामणिः ।
भिक्षामटन्नरिपुरे श्वपाकमपि वन्दते ॥ (३३)

अथ आशाबन्धः—

आशाबन्धो भगवतः प्राप्तिसम्भावना दृढा ॥ (३४)

यथा श्रीमत्प्रभुपादानाम् —

न प्रेमा श्रवणादिभक्तिरपि वा योगोऽथवा वैष्णवो
ज्ञानं वा शुभकर्म वा कियदहो सज्जातिरप्यस्ति वा ।
हीनार्थाधिकसाधके त्वयि तथाप्यच्छेद्यमूला सती
हे गोपीजनवल्लभ! व्यथयते हा हा मदाशैव माम् ॥ (३५)

a) Patience:
27. Patience is the state of remaining unagitated even when confronting the very source of agitation.

An illustration is in the First Canto (Bh.P. 1.19.15):
[King Parīkṣit says:]
28. May you brāhmaṇas and the Goddess Gaṅgā accept me as one who has approached you for shelter with a mind fixed on the Lord. Let the cunning snake sent by the brāhmaṇa bite me. You all please sing songs of Viṣṇu.[21]

b) An illustration of the fruitful use of time is in the *Haribhaktisudhodaya*:
29. The devotees of Hari are not satisfied even when incessantly praising Him with words, remembering Him with the mind, and bowing to Him with the body. With tears flowing from their eyes, they offer their entire lives to Hari alone.

c) Disinterest:
30. "Disinterest" is the spontaneous loss of appetite for the objects of the senses.

An illustration is in the Fifth Canto (Bh.P. 5.14.43):
31. As a young man Bharata longed for the Lord who is praised as the highest and abandoned — as though they were filth — his wife, sons, friends, and kingdom, all of which delight the heart and are difficult to renounce.

d) Lack of pride:
32. To have no pride, even when one is truly eminent, is called "lack of pride."

An illustration is in the *Padma Purāṇa*:
33. Bhagīratha, the crest-jewel of kings, who possesses love for Hari, reveres even low-caste dog-eaters while wandering about begging in the towns of his enemies.

e) Hopefulness:
34. "Hopefulness" is the firm assumption that one will obtain the Lord.

An illustration is in the *Śrīmat Prabhupādas*:[22]
35. Ah, what shall I do? I have no supreme love for you, nor do I engage in any practices of devotion such as listening to your stories or praising you, nor do I perform Vaiṣṇava yoga. I have no knowledge, I have not performed any auspicious actions, and I have no high caste. Even so, O Beloved of the Gopīs, since you are the one who satisfies the needs of the insignificant, my steadfast hope for obtaining you is causing me great anguish.

अथ समुत्कण्ठा—

समुत्कण्ठा निजाभीष्टलाभाय गुरुलुब्धता ॥ (३६)

यथा कृष्णकर्णामृते—

आनम्रामसितभ्रुवोरुपचितामक्षीणपक्ष्माङ्कुरे-
ष्वालोलामनुरागिणोर्नयनयोरार्द्रां मृदौ जल्पिते ।
आताम्रामधरामृते मदकलाममम्लानवंशीस्वने-
ष्वाशास्ते मम लोचनं व्रजशिशोमूर्तिं जगन्मोहिनीम् ॥ (३७)

अथ 'नामगाने सदा रुचि:' यथा—

रोदनबिन्दुमरन्दस्यन्दिदृगिन्दीवराद्य गोविन्द !
तव मधुरस्वरकण्ठी गायति नामावलीं बाला ॥ (३८)

'तद्गुणाख्याने आसक्ति:' यथा कृष्णकर्णामृते—

माधुर्यादपि मधुरं, मन्मथता तस्य किमपि कैशोरम् ।
चापल्यादपि चपलं,चेतो बत हरति हन्त किं कुर्म: ? (३९)

'तद्वसतिस्थले प्रीति:' यथा पद्यावल्याम—

अत्रासीत् किल नन्दसद्म शकटस्यात्राभवद्भञ्जनं
बन्धच्छेदकरोऽपि दामभिरभूद्बद्धोऽत्र दामोदर: ।
इत्थं माथुरवृद्धवक्त्रविगलत्पीयूषधारां पिब-
न्नानन्दाश्रुधर: कदा मधुपुरीं धन्यश्चरिष्याम्यहम् ? (४०)

अपि च—

व्यक्तं मसृणतेवान्तर्लक्ष्यते रतिलक्षणम् ।
मुमुक्षुप्रभृतीनाञ्चेद्भवेदेषा रतिर्न हि ॥ (४१)

विमुक्ताखिलतर्षैर्या मुक्तैरपि विमृग्यते ।
या कृष्णेनातिगोप्याशु भजद्भ्योऽपि न दीयते ॥ (४२)

सा भुक्तिमुक्तिकामत्वाच्छुद्धां भक्तिमकुर्वताम् ।
हृदये सम्भवत्येषां कथं भागवती रति:? (४३)

f) Longing:
36. "Longing" is the intense hunger to attain one's beloved.

An illustration is in the *Kṛṣṇakarṇāmṛta*:[23]
37. My eyes long for the form of the youth of Vraja who enchants the world. His dark eyebrows are slightly curved, his long eyelashes are thick, his impassioned eyes are trembling, his charming speech is gentle, the nectar of his lips is slightly red, and the clear sound of his flute is intoxicating.

g) Here is an illustration of the desire for always singing the Lord's name:[24]
38. O Govinda, today the young woman with a sweet voice and lotus-eyes that are flowing with honeylike tears is singing a continuous string of your names.

h) An illustration of the attachment to proclaiming His qualities is in the *Kṛṣṇakarṇāmṛta*:
39. The youthful form of that one who inspires love is sweeter than all other sweetness and more exciting than all other excitement. Ah, it is stealing my mind! Oh, what shall I do?

i) An illustration of the delight in the places in which He dwells is in the *Padyāvali*:[25]
40. When will I be fortunate enough to wander around the area of Mathurā and shed tears of joy while drinking the stream of nectar flowing from the mouth of the elders of Mathurā in words like these: "Right here was the house of Nanda. Here the cart was destroyed. Here Dāmodara was bound with cords, even though he himself cuts all bindings."?

More on love:
41. If a characteristic of love, such as the softening of the heart, appears to be observed within those who desire mokṣa, it is not really love.[26]

42-43. How can love for the Lord — which is sought after even by the liberated ones who have abandoned all desires and which is a great secret that is not given quickly by Kṛṣṇa even to those who worship Him — find room in the hearts of those who, because of their desire for ordinary enjoyments or for mokṣa, are not engaged in pure devotion?

किन्तु बालचमत्कारकारी तच्चिह्नवीक्षया ।
अभिज्ञेन सुबोधोऽयं रत्याभासः प्रकीर्तितः ॥ (४४)

प्रतिबिम्बस्तथाच्छाया रत्याभासो द्विधा मतः ॥ (४५)

तत्र प्रतिबिम्बः—

अश्रमाभीष्टनिर्व्वाही रतिलक्षणलक्षितः ।
भोगापवर्गसौख्यांशव्यञ्जकः प्रतिबिम्बकः ॥ (४६)

दैवात् सद्भक्तसङ्गेन कीर्त्तनाद्यनुसारिणाम् ।
प्रायः प्रसन्नमनसां भोगमोक्षादिरागिणाम् ॥ (४७)

केषाञ्चिद् हृदि भावेन्दोः प्रतिबिम्ब उदञ्चति ।
तद्भक्तहृन्नभः स्थस्य तत्संसर्गप्रभावतः ॥ (४८)

अथ छाया—

क्षुद्रकौतुहलमयी चञ्चला दुःखहारिणी ।
रतेश्छाया भवेत् किञ्चित् तत्सादृश्यावलम्बिनी ॥ (४९)

हरिप्रिय-क्रिया-काल-देश-पात्रादि-सङ्गमात् ।
अप्यानुषङ्गिकादेषा क्वचिदज्ञेष्वपीक्ष्यते ॥ (५०)

किन्तु भाग्यं विना नासौ भावच्छायाप्युदञ्चति ।
यदभ्युदयतः क्षेमं तत्र स्यादुत्तरोत्तरम् ॥ (५१)

हरिप्रियजनस्यैव प्रसादभरलाभतः ।
भावाभासोऽपि सहसा भावत्वमुपगच्छति ॥ (५२)

तस्मिन्नेवापराधेन भावाभासोऽप्यनुत्तमः ।
क्रमेण क्षयमाप्नोति खस्थपूर्णशशी यथा ॥ (५३)

किञ्च—

भावोऽप्यभावमायाति कृष्णप्रेष्ठापराधतः ।
आभासताञ्च शनकैर्न्यूनजातीयतामपि ॥ (५४)

44. The inexperienced are amazed at seeing the signs of love in such persons, but the wise recognize this as only a "semblance of love."

45. The semblance of love (*rati-ābhāsa*) is considered to be of two types: the "reflection" and the "shadow."

Reflection:
46. The reflection of love grants the desired object without effort, is identical with some of the characteristics of love, and manifests a small portion of bliss in the form of ordinary enjoyments and mokṣa.[27]

47-48. A reflection of the Moon of Bhāva, which fills the sky of the hearts of Kṛṣṇa's devotees because of their intimacy with Him, appears in the heart of some rare individuals who are attached to ordinary enjoyments or mokṣa, but whose minds have been purified by imitating such devotional practices as chanting through some accidental association with real devotees.

Shadow:
49. The shadow of love involves a little curiosity about the Lord and is fickle, but it removes sorrow and somehow has a slight resemblance to love.[28]

50. It is sometimes seen even in ignorant people due to an accidental association with the actions, times, places, and people dear to Hari.

51. But without good fortune, even the shadow of a Bhāva does not arise, since its result is an ever-increasing state of happiness.

52. Even the semblance of a Bhāva can suddenly proceed to the position of a Bhāva if one obtains the grace of Hari's devotees.

53. However, by offending these devotees, even the most excellent semblance of a Bhāva gradually disappears, like the full moon in the sky.

Moreover,
54. Even a Bhāva ceases to be a Bhāva by offending Kṛṣṇa's devotees. It becomes a semblance of a Bhāva or is gradually reduced to an even lower state.[29]

गाढासङ्गात् सदायति मुमुक्षौ सुप्रतिष्ठिते ।
आभासतामसौ किंवा भजनीयेशभावताम् ॥ (५५)

अत एव क्वचित्तेषु नव्यभक्तेषु दृश्यते ।
क्षणमीश्वरभावोऽयं नृत्यादौ मुक्तिपक्षगः ॥ (५६)

साधनेक्षां विना यस्मिन्नकस्माद्भाव ईक्ष्यते ।
विघ्नस्थगितमत्रोह्यं प्राग्भवीयं सुसाधनम् ॥ (५७)

लोकोत्तरचमत्कारकारकः सर्वशक्तिदः ।
यः प्रथीयान् भवेद्भावः स तु कृष्णप्रसादजः ॥ (५८)

जने चेज्जातभावेऽपि वैगुण्यमिव दृश्यते ।
कार्या तथापि नासूया कृतार्थः सर्वथैव सः ॥ (५९)

यथा नारसिंहे—

भगवति च हरावनन्यचेता
भृशमलिनोऽपि विराजते मनुष्यः ।
न हि शशकलुषच्छविः कदाचित्-
तिमिरपराभवतामुपैति चन्द्रः ॥ इति । (६०)

रतिरनिशनिसर्गोष्ण-
प्रबलतरानन्दपूररूपैव ।
उष्माणमपि वमन्ती
सुधांशुकोटेरपि स्वाद्वी ॥ (६१)

॥ इति श्रीभक्तिरसामृतसिन्धौ पूर्वविभागे
भावभक्ति-लहरी तृतीया ॥

55. A Bhāva is reduced to a semblance of a Bhāva or to the state of identification with the deity being worshipped[30] due to continual association with a person well established in the desire for mokṣa.

56. For this reason, the state of identification with the deity, which is associated with mokṣa, is sometimes seen momentarily in new devotees during ecstatic activities such as dance.

57. When a Bhāva suddenly appears without the performance of spiritual practices, it should be assumed that this is a result of previous fruitful practices that had been concealed by some impediment.

58. But that Bhāva which causes supernatural astonishment, grants all powers, and is ever-expanding can only be born from the grace of Kṛṣṇa.[31]

59. If a Bhāva is born in a person who appears to be without good qualities, he should not be criticized, since he has been completely in achieving the goal.

This is illustrated in the *Nārasiṃha Purāṇa*:
60. One who has undivided attention for Lord Hari shines forth, even when that one is very impure. Surely the moon, whose surface is marred by the dark mark of the rabbit, is never completely overwhelmed by darkness.

61. Love is an abundant stream of bliss that incessantly pours forth passionate warmth. Even though it emits heat,[32] it is cooler and sweeter than a billion moons.

This concludes the Third Wave of the Eastern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"Bhāva Bhakti."

NOTES

1. Jīva explains that the special pure and luminous quality (*śuddhasattvaviśesātma*) indicates that Bhāva is beyond all ordinary limitations and is an aspect of Kṛṣṇa's Hlādinī śakti, his "power of joy," which is the highest expression of his essential nature. He indicates that he has discussed this in detail in his *Bhāgavata Sandarbha* and in his *Vaiṣṇavatoṣanī.* In a relevant discussion, R. K. Sen writes that "at the core of Rasa-realization, there is the play and manifestation of śakti. It should clearly be recognized that Rasa enjoyment would be impossible without the activities of this cit-śakti." He goes on to say: "This cit-śakti is inseparable from the concept of viśuddha-sattva, an idea which dominated Indian thought for centuries." He then links these ideas to rasa theory in general and to Vaiṣṇavism in particular. "The philosophy of śakti or viśuddha-sattva thus underlies the prakriti-parināmavāda of Bharata's Rasa analysis, or the Brahma-parināmavāda of Ramanuja, Madhva, Vallabha, and Nimbarka. The philosophy of śakti underlies all Rasa speculations." Sen goes as far as to suggest that whenever Vaiṣṇavas say that a *bhāva* or *rasa* is a manifestation of *śuddha-sattva,* they are really saying that it is an aspect of divinity. R. K. Sen, *Aesthetic Enjoyment* (Calcutta: University of Calcutta, 1966), pp. 125, 128, and 135.

2. Bhāva is the Foundational Emotion (*sthāyi-bhāva*) of the Bhakti Rasa of supreme love (*prema*). As such, according to Rūpa's aesthetic theory, it is an underdeveloped form of the Rasa of supreme love (a sunbeam of the sun), awaiting to be brought to full manifestation by means of the aesthetic components of the Excitants (*vibhāvas*), Indications (*anubhāvas*), Responses (*sāttvikas*), and Transitory Emotions (*vyabhicāri-bhāvas*). This will be made clear in the following division. The goal of Sādhana Bhakti is to generate, or uncover, a particular form of this Foundational Emotion and nurture it to the full manifestation of the aesthetic experience of Bhakti Rasa. In his commentary on 1.1.11 Jīva introduced the distinction of action (ceṣṭa) and emotion (*bhāva*) as important dimensions of the highest devotion. He expands his discussion of this distinction here, relating the two dimensions by further dividing action into the causes of an emotion, which are the spiritual practices (*sādhana-rūpa*), and the effects of an emotion, which are the physical expressions of the Indications (*anubhāva-rūpa*). He also further divides the emotion: besides the central Foundational Emotion (*sthāyi-rūpa*), the term *bhāva* also includes the supportive Transitory Emotion (*sañcāri-rūpa*).

3. The Sanskrit word *ruci* has important multiple meanings. It may also be rendered as "rays," "tastes," or "desires." I therefore translate it as "desirous rays" to indicate the multiple meanings and keep alive the sun metaphor. Desire for Kṛṣṇa softens the heart that is otherwise hardened by renunciation. Jīva enumerates three types of desire that soften the heart: a desire to attain Kṛṣṇa (*prāpti-abhilāṣa*), a desire for Kṛṣṇa's favor (*svakarttṛkānukūlya-abhilāṣa*), and desire for Kṛṣṇa's friendship (*sauhārda-abhilāṣa*).

4. This statement makes it clear that Bhāva is the first stage of Bhakti Rasa, or supreme love (*prema*). According to Rūpa, the Bhāva (or Foundational Emotion, *sthāyibhāva*) develops into Rasa. Rati is the *sthāyibhāva*, and prema is Rasa.

5. The Responses (*sāttvika bhāvas*) are outward manifestations of inner emotion, and are discussed in detail in 2.3.

6. If Ambarīṣa had been greatly overwhelmed, that would have indicated the state of supreme love (*prema*), or full-blown Rasa; instead, he was only slightly overwhelmed, and this is indicative of only a *bhāva*, that is rati which is the *sthāyi-bhāva* of Prema Rasa.

7. Jīva explains that just as fire appears to permeate an iron rod when heated red-hot, so too does love appear to permeate the mind; however, fire does not actually become identified with the iron rod, and so too love does not become one with the devotee's mental activities. This is an important point, since love is considered to be divine, and therefore, not part of ordinary mental activity. As explained in the commentary on the first verse of this section, love is considered to be part of Kṛṣṇa's essential nature of joy. Therefore, love causes love to be experienced.

8. As the sun is self-illuminating but also illuminates other objects, so too is love both self-enjoying as well as the cause of all enjoyment. Love is then both end and means. This verse also hints at an unusual aspect of Rūpa's theory that will be taken up more directly in 2.5.94-95. Here he suggests that love (*rati*), which is the Foundational Emotion of Kṛṣṇa Rasa, is what makes Kṛṣṇa himself enjoyable. In effect, he is saying that the Foundational Emotion of love creates its own causes, or to use the technical term, Excitants (*vibhāvas*). It is also clear from this verse that Rūpa thinks the Foundational Emotion of love for Kṛṣṇa is wholly unlike the Foundational Emotions of the classical theory, which are considered to be part of the emotional nature of every person.

9. This verse makes it clear that the *sthāyi-bhāva* of Kṛṣṇa-rati is something highly unusual, not a common *sthāyi-bhāva* of classical rasa theory, which is understood to be a common feature of every heart. In this sense, Rūpa's position is close to that of Bhoja.

10. This indicates the successive development of *sādhana* (spiritual practice), *ruci* (desire), *āsakti* (attachment), *bhāva* (the divine emotion love, most specifically the Foundational Emotion Kṛṣṇa-rati), and *prema* (supreme love, representative of the higher stages of love which amount to Rasa).

11. These are the words of Nārada, who is exemplary of one following the path of Vaidhī Bhakti.

12. Again, the point is that bhāva is only a sprout of prema.

13. Jīva indicates that by this means Nārada's devotion developed into the highest Prema Bhakti. The stories were first the occasion of the production of the Bhāva, but once it was established, the stories moved the Bhāva (*sthāyi-bhāva*) to the level of *prema* (Rasa).

14. Viśvanātha identifies the ultimate beatitude as Śrī Kṛṣṇa. Here "devotion" (*bhakti*) means Prema Bhakti, once again received by listening to stories.

15. Bharata's text on drama.

16. Jīva explains that this is an example of a Bhāva born from Rāgānugā, since the young woman danced out of a longing to dance with Kṛṣṇa just like the gopīs of Vraja.

17. The point is that these people did nothing to achieve their vision of Kṛṣṇa.

18. Jīva explains that this is an example of inward grace, since Śukadeva received devotion while still in his mother's womb.

19. Prahlāda, although a demon, is an example of devotion through causeless grace, since he was born with devotion as a result of hearing about Viṣṇu from Nārada while still in his mother's womb.

20. The Indications, or Anubhāvas, are defined and discussed in detail in 2.2.

21. The snake Takṣaka, sent by a brāhmaṇa to kill King Parīkṣit who had insulted his father, is obviously a source of agitation for King Parīkṣit; however, here the king becomes an example of patience, since he remains calm and uses this situation to pursue ultimate knowledge.

22. This is a collection of Rūpa's own verses.

23. This text was authored by Bilvamaṅgala, an early fifteenth-century writer. It was a favorite of Caitanya, who brought a copy of this text back with him from his tour of southern India.

24. Unattributed verses such as this are likely Rūpa's own.

25. This is another collection of Rūpa's own verses.

26. Jīva comments that desire for Kṛṣṇa alone is the sign of love (*rati*); therefore, it cannot appear in one who desires anything else, even mokṣa.

27. Jīva comments that the primary nature of true love is that it is unlimited (*nirupādhi*), whereas limited (*sopādhi*) love is a mere resemblance of love. The limiting factors he identifies are the desire for ordinary enjoyment and the desire for mokṣa.

28. The limiting factors in this case are the slightness of the curiosity and the unsteady nature of the love, in contrast to the desire for ordinary enjoyment or mokṣa that defines a "reflection."

29. Jīva observes that the nature of the offense determines the degree of the deterioration of the Bhāva.

30. Jīva glosses *bhajanīyeśabhāvatam* as *ahamgrahopāsanam*. This is the state of identity or union with the deity wherein all possibility of loving relationship vanishes.

31. The difference between the Bhāva that appears here and the Bhāva that appears in the previous verse is one of intensity. The Bhāva that is the result of Kṛṣṇa's grace is understood to be the best of all. Jīva mentions that the two possibilities of a Bhāva caused by spiritual practices and one caused by grace were introduced back in verse 6 of this chapter.

32. Jīva observes that whereas ordinary desire is hot, when it is directed toward its true object (Kṛṣṇa) it is by nature cooling.

* * *

चतुर्थलहरी—प्रेमभक्तिः
Fourth Wave: Prema Bhakti

पूर्व-विभागः

चतुर्थलहरी—प्रेमभक्तिः

अथ प्रेमा—

सम्यङ्मसृणितस्वान्तो ममत्वातिशयाङ्कितः ।
भावः स एव सान्द्रात्मा बुधैः प्रेमा निगद्यते ॥ (१)

यथा पञ्चरात्रे—

अनन्यममता विष्णौ ममता प्रेमसङ्गता ।
भक्तिरित्युच्यते भीष्मप्रह्लादोद्धवनारदैः ॥ इति । (२)

भक्तिः प्रेमोच्यते भीष्ममुखैर्यत्र तु सङ्गता ।
ममतान्यममत्वेन वर्जितेत्यत्र योजना ॥ (३)

भावोत्थोऽतिप्रसादोत्थः श्रीहरेरिति स द्विधा; (४)

तत्र भावोत्थः—

भाव एवान्तरङ्गाणामङ्गानामनुसेवया ।
आरूढः परमोत्कर्षं भावोत्थः परिकीर्तितः ॥ (५)

तत्र वैधभावोत्थो यथैकादशे (भा० ११/२/४०)—

एवं व्रतः स्वप्रियनामकीर्त्या
जातानुरागो द्रुतचित्त उच्चैः ।
हसत्यथो रोदिति रौति गाय-
त्युन्मादवन्नृत्यति लोकबाह्यः ॥ (६)

रागानुगीयभावोत्थो यथा पाद्मे—

न पतिं कामयेत् कञ्चिद् ब्रह्मचर्यस्थिता सदा ।
तामेव मूर्तिं ध्यायन्ती चन्द्रकान्तिर्वरानना ॥ ७ ॥

Eastern Quadrant
Fourth Wave: Prema Bhakti

Now Prema:

1. When the Bhāva softens the heart completely and becomes very intense,[1] and when it is marked by a high degree of "myness,"[2] it is called Prema by the wise.

An illustration is in the *Pañcarātra*:

2. The sense of "myness" for Viṣṇu, and for nothing else, is called Prema Bhakti by Bhīṣma, Prahlāda, Uddhava, and Nārada.

3. Where devotion is called Prema by Bhīṣma and the others, the meaning is that the attachment (to Viṣṇu) involves a sense of "myness" that excludes a sense of "myness" for anything else.

4. Prema Bhakti is of two types: that originating from a Bhāva, and that originating from the extraordinary grace of Śrī Hari.[3]

Originating from a Bhāva:

5. A Bhāva that is raised to the highest state by performing outer and inner practices[4] is called "originating from a Bhāva."

An illustration of Prema Bhakti originating from a Bhāva due to Vaidhī Bhakti is in the Eleventh Canto (Bh.P. 11.2.40):

6. He who acts according to these scriptural injunctions develops an intense love by singing the names of his beloved Hari, and his heart melts. Because of this, he laughs loudly, cries, shouts, sings, and dances like a mad man, thereby transgressing all worldly conventions.

An illustration of Prema Bhakti originating from a Bhāva due to Rāgānugā Bhakti is in the *Padma Purāṇa*:

7-8. The beautiful-faced Candrakānti always remained celibate and never desired a human husband. Meditating on Śrī Kṛṣṇa's image alone and singing songs about

श्रीकृष्णगाथां गायन्ती रोमाञ्चोद्भेदलक्षणा ।
अस्मिन्मन्वन्तरे स्निग्धा श्रीकृष्णप्रियवार्तया ॥ (८)

अथ हरेरतिप्रसादोत्थः—

हरेरतिप्रसादोऽयं सङ्गदानादिरात्मनः ॥ (९)

यथैकादशे (भा॰ ११/१२/७)
ते नाधीतश्रुतिगणा नोपासितमहत्तमाः ।
अव्रतातप्ततपसः सत्सङ्गान्मामुपागताः ॥ इति । (१०)

माहात्म्यज्ञानयुक्तश्च केवलश्चेति स द्विधा; (११)

तत्र आद्यो यथा पञ्चरात्रे—

माहात्म्यज्ञानयुक्तस्तु सुदृढः सर्वतोऽधिकः ।
स्नेहो भक्तिरिति प्रोक्तस्तया सार्ष्ट्यादि नान्यथा ॥ (१२)

केवलो यथा तत्रैव—

मनोगतिरविच्छिन्ना हरौ प्रेमपरिप्लुता ।
अभिसन्धिविनिर्मुक्ता भक्तिर्विष्णुवशङ्करी ॥ इति । (१३)

महिमज्ञानयुक्तः स्याद्विधिमार्गानुसारिणाम् ।
रागानुगाश्रितानान्तु प्रायशः केवलो भवेत् ॥ (१४)

आदौ श्रद्धा ततः साधुसङ्गोऽथ भजनक्रिया ।
ततोऽनर्थनिवृत्तिः स्यात्ततो निष्ठा रुचिस्ततः ॥ (१५)

अथासक्तिस्ततो भावस्ततः प्रेमाभ्युदञ्चति ।
साधकानामयं प्रेम्णः प्रादुर्भावे भवेत् क्रमः ॥ (१६)

धन्यस्यायं नवः प्रेमा यस्योन्मीलति चेतसि ।
अन्तर्वाणिभिरप्यस्य मुद्रा सुष्ठु सुदुर्गमा ॥ (१७)

अत एव श्री नारदपञ्चरात्रे यथा—

भावोन्मत्तो हरेः किञ्चिन्न वेद सुखमात्मनः ।
दुःखञ्चेति महेशानि! परमानन्द आप्लुतः ॥ (१८)

Him, her body became adorned with goose bumps, and so in this very life she became affectionately attached to the intimate stories of Śrī Kṛṣṇa.

Originating from the extraordinary grace of Hari:
9. The extraordinary grace of Hari is the gift of His own company.

An illustration of this is in the Eleventh Canto (Bh.P. 11.12.7):
10. Although they never studied the scriptures, nor served the great sages,nor observed sacred vows, nor practiced asceticism, they still attained me because of their association with me.[5]

11. Prema Bhakti born of grace is of two kinds: that which is connected to a knowledge of the Lord's majesty, and that which is exclusive.[6]

An illustration of the first is in the *Pañcarātra*:
12. Affection that is very firm and surpasses all other emotions, and is connected with a knowledge of the Lord's majesty, is called devotion. The various states of liberation are achieved by means of it; they can be achieved in no other way.

An illustration of Exclusive Prema Bhakti is also given there:
13. Devotion is uninterrupted desire that is drenched with supreme love (*prema*) for Hari and is free from all intentionality. This alone conquers Viṣṇu.

14. Prema connected with knowledge of the Lord's majesty is for those following the path of Vaidhī Bhakti, whereas Exclusive Prema is generally for those engaged in Rāgānugā Bhakti.

15-16. The first stage of love for practitioners is faith (*śraddhā*), then in order comes association with the saints (*sādhu-saṅga*), acts of worship (*bhajana-kriyā*), the cessation of worthless activity (*anartha-nivṛtti*), loyalty (*niṣṭhā*), desire (*ruci*), attachment (*āsakti*), Bhāva, and then the manifestation of Prema.[7]

17. The behavior of that fortunate one in whose heart Prema has newly manifest is difficult to fathom, even by those well versed in scripture.[8]

An illustration of this is in the *Nārada Pañcarātra*:
18. O Great Goddess, one who is mad for Hari and is drenched with the highest joy knows nothing of his own happiness or sorrow.

प्रेम्ण एव विलासत्वाद्वैरल्यात् साधकेष्वपि ।
अत्र स्नेहादयो भेदा विविच्य न हि शंसिताः ॥ (१९)

श्रीमत्प्रभुपदाम्भोजैः सर्वा भागवतामृते ।
व्यक्तीकृतास्ति गूढापि भक्तिसिद्धान्तमाधुरी ॥ (२०)

गोपालरूपशोभां दधदपि रघुनाथभावविस्तारी ।
तुष्यतु सनातनात्मा, प्रथमविभागे सुधाम्बुनिधेः ॥ (२१)

॥ इति श्रीभक्तिरसामृतसिन्दौ पूर्वविभागे प्रेमभक्ति-लहरी चतुर्थी ॥
॥ इति श्रीभक्तिरसामृतसिन्धौ रसोपयोगिस्थायिभावोपपादनो नाम पूर्वविभागः समाप्तः ॥

19. Tenderness (*sneha*)[9] and the other exalted emotions are not analyzed and discussed here, since they are only variations of Prema and are extremely rare in practitioners.

20. Even though the sweetness of the philosophy of devotion is very mysterious, it has been fully explained by Śrī Sanātana Gosvāmin in his *Bhāgavatāmṛta.*[10]

21. May the Eternal Lord, who expands the Bhāva of Raghunātha (i.e., Rāma) by assuming the beautiful form of Gopāla, be pleased with this First Division of the *Ocean of the Essence of Devotional Rasa.*[11]

[This verse can also be translated as:][12]
21. May Sanātana Gosvāmin, who enhances the Bhāva of Raghunātha Dāsa Gosvāmin[13] while enlightening Gopāla Bhaṭṭa Gosvāmin and Rūpa Gosvāmin, be pleased with this First Division of the *Ocean of the Essence of Devotional Rasa.*

This concludes the Fourth Wave of the Eastern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"Prema Bhakti."

Thus ends the First Division of the
Ocean of the Essence of Devotional Rasa
entitled
"An Examination of the Foundational Emotion Appropriate for Rasa."[14]

NOTES

1. Prema is the entry point into Rasa, and this is what makes Rūpa's theory different from other's, such as Abhinavagupta's. Whereas for Abhinavagupta the *sthāyi-bhāva* and the rasa are different in kind, for Rūpa they differ only in intensity. A Rasa is a concentrated or intensified form of a very special *sthāyi-bhāva*, which for Gauḍīya Vaiṣṇavas is love for Kṛṣṇa (*Kṛṣṇa-rati*). Rūpa identified an important aspect of the Bhāva to be its ability to soften the heart (1.3.1); here he identifies an important aspect of Rasa to be its ability to soften the heart completely. Again, the difference is only one of degree. Jīva comments that the primary definition of Prema is that it is an intensified or concentrated form of Bhāva.

2. Whereas the ordinary sense of "myness" (*mamatā*) is considered a great problem of egoism, when directed toward Kṛṣṇa it becomes a positive quality; it is an essential ingredient in a relationship with Kṛṣṇa.

3. This corresponds to the twofold division introduced in 1.3.6.

4. I have translated *antaraṅga-aṅga* as "inner and outer practices." This seems to make most sense of the division into Vaidhī and Rāgānugā practices that appears in the following verses. Viśvanātha glosses these as the *anubhāvas* of Bhāva Bhakti, such as "listening" and "praising."

5. Here I follow Jīva who takes *sat-saṅga* as *mat-saṅga*. This verse refers to the wives of the Vedic Brāhmaṇas who encountered Kṛṣṇa through his own doing.

6. Jīva glosses "exclusive" (*kevala*) as *mādhuryamātrajñānayukta*; that is, "connected with a knowledge of sweetness alone." Viśvanātha introduces the two theological terms *aiśvarya* and *madhura*. These refer, respectively, to the "majestic" awesome quality of the Lord versus the "sweet" and approachable quality of the Lord. The first is said to be dominant outside Vraja, and the latter dominant within Vraja. The sweet quality of the Lord is an essential ingredient to an intimate relationship, such as that exemplified by the gopīs of Vraja.

7. These are the stages that lead up to the supreme love of Prema. In 3.2.78 Rūpa identifies the higher stages of *prema* or supreme love as *sneha* (tenderness) and *rāga* (passion). In the *Ujjvalanīlamaṇi*, however, he gives the more detailed list of the expansions of love as: *prema, sneha, māna, praṇaya, rāga, anurāga*, and finally *bhāva* (UN 14.60). The last of these is not to be confused with the *bhāva* that is the Foundational Emotion. Here the word *bhāva* means *mahābhāva* ("great emotion"), the ultimate experience of love and the culmination of Rasa that is associated with Rādhā. S. K. De [*Early History of the Vaiṣṇava Faith and Movement in Bengal* (Calcutta: K. L. Mukhopadhyay, 1961), pp. 213-15] discusses this series and points out that it follows Siṅga Bhūpāla's *Rasārṇava-sudhākara*, but then adds the final stage of *bhāva* or *mahābhāva*.

8. Rūpa's point seems to be that it is extremely difficult to define love.

9. Tenderness or *sneha* here represents the higher stages of love referred to in 3.2.78 (see footnote 7 above).

10. This text is in the form of a Purāṇic narrative involving Nārada's quest for the greatest devotee of Kṛṣṇa. Rūpa wrote a condensed form of this text entitled the *Saṃkṣepa Bhāgavatāmṛta*. For

a brief account of these two texts, see S. K. De, *Early History of the Vaiṣṇava Faith and Movement in Bengal*, pp. 233-54.

11. Although Rūpa here uses the shorter title of the "*Ocean of Nectar*," I have continued use of the longer title for the sake of consistency.
12. Through deliberate double meaning Rūpa honors his chosen deity, Kṛṣṇa-Gopāla, as well as his guru and brother, Sanātana.
13. Jīva comments that the Bhāva of Raghunātha is Kṛṣṇa-Prema.
14. This is a different title than that given at the beginning of this division.

* * *

सामान्य-भगवद्भक्तिरस-निरूपको

दक्षिण-विभागः

विभावाख्या प्रथमलहरी

प्रबलमनन्याश्रयिणा निषेवितः सहजरूपेण ।
अघदमनो मथुरायां सदा सनातनतनुर्जयति ॥ (१)

रसामृताब्धेर्भागेऽस्मिन् द्वितीये दक्षिणाभिधे ।
सामान्यभगवद्भक्तिरसस्तावदुदीर्यते ॥ (२)

अस्य पञ्च लहर्यः स्युर्विभावाख्याग्रिमा मता ।
द्वितीया त्वनुभावाख्या तृतीया सात्त्विकाभिधा ॥ (३)

व्यभिचार्याभिधा तुर्या स्थायि-संज्ञा च पञ्चमी ।
अथास्याः केशवरतेर्लक्षिताया निगद्यते ।
सामग्रीपरिपोषेण परमा रसरूपता ॥ (४)

विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः ।
स्वाद्यत्वं हृदि भक्तानामानीता श्रवणादिभिः ।
एषा कृष्णरतिः स्थायी भावो भक्तिरसो भवेत् ॥ (५)

प्राक्तन्याधुनिकी चास्ति यस्य सद्भक्तिवासना ।
एष भक्तिरसास्वादस्तस्यैव हृदि जायते ॥ (६)

भक्तिनिर्धूतदोषाणां प्रसन्नोज्ज्वलचेतसाम् ।
श्रीभागवतरक्तानां रसिकासङ्ग-रङ्गिणाम् ॥ (७)

Southern Quadrant

"Explanation of the General Characteristics of Devotional Rasa"

First Wave: The Excitants

1. May the Eternal Lord,the destroyer of sins, who is dependent on no other and is highly worshipped in his natural form in Mathurā[1] be ever victorious.[2]

[This can also be translated as:][3]

1. May Sanātana Gosvāmin, the destroyer of sins, who is greatly honored in Mathurā by me, his brother Rūpa who am dependent on no other, be ever victorious.

2. The general characteristics of the Rasa of devotion to the Lord are now presented in this "Southern Quadrant," the second division of the *Ocean of the Essence of Devotional Rasa.*

3. This quadrant contains five chapters, entitled respectively: Excitants (*vibhāva*), Indications (*anubhāva*), Responses (*sāttvikas*), Transitory Emotions (*vyabhicāri-bhāva*) and Foundational Emotions (*sthāyi-bhāva*).[4]

4. I will now discuss how love (*rati*) for Keśava[5] becomes the highest form of Rasa when developed (*paripoṣa*) by means of a combination of the Excitants, Indications, Responses, and Transitory Emotions.

5. Love for Kṛṣṇa is the Foundational Emotion that becomes the Rasa of devotion (*bhakti-rasa*). It is raised by means of the Excitants, Indications, Responses, and Transitory Emotions to a relishable state in the heart of devotees engaged in such actions as listening to stories about the Lord.[6]

6. A taste for the Rasa of devotion appears only in the heart of one who has an unconscious impression of true devotion that comes from both a past life and this life.[7]

7-8. Love dwells in the hearts of those devotees whose impurities have been removed by devotion, whose minds are bright and pure,[8] who are fond of the *Śrī*

जीवनीभूत- गोविन्दपादभक्तिसुखश्रियाम् ।
प्रेमान्तरङ्गभूतानि कृत्यान्येवानुतिष्ठताम् ॥ (८)

भक्तानां हृदि राजन्ती संस्कारयुगलोज्ज्वला ।
रतिरानन्दरूपैव नीयमाना तु रस्यताम् ॥ (९)

कृष्णादिभिर्विभावाद्यैर्गतैरनुभवाध्वनि ।
प्रौढानन्द-चमत्कार-काष्ठामापद्यते परम् ॥ (१०)

किन्तु प्रेमा विभावाद्यैः स्वल्पैर्नीतोऽप्यणीयसीम् ।
विभावनाद्यवस्थां तु सद्य आस्वाद्यतां व्रजेत् ॥ (११)

अत्र विभावादि-सामान्यलक्षणम्—

ये कृष्णभक्तमुरलीनादाद्या हेतवो रतेः ।
कार्यभूताः स्मिताद्याश्च तथाष्टौ स्तब्धतादयः ॥ (१२)

निर्वेदाद्याः सहायाश्च ते ज्ञेया रसभावने ।
विभावा अनुभावाश्च सात्त्विका व्यभिचारिणः ॥ (१३)

तत्र विभावाः—

तत्र ज्ञेया विभावास्तु रत्यास्वादनहेतवः ।
ते द्विधालम्बना एके तथैवोद्दीपनाः परे ॥ (१४)

तदुक्तमग्निपुराणे—

विभाव्यते हि रत्यादिर्यत्र येन विभाव्यते ।
विभावो नाम स द्वेधालम्बनोद्दीपनात्मकः ॥ (१५)

तत्र आलम्बनाः—

कृष्णश्च कृष्णभक्ताश्च बुधैरालम्बना मताः ।
रत्यादेर्विषयत्वेन तदाधारतयापि च ॥ (१६)

Bhāgavata Purāṇa, enjoy the companionship of sensitive people,[9] live for the pleasure of devotion to Govinda, and perform acts conducive to supreme love (*prema*).

9. This love, which exists in the hearts of the devotees as the manifestation of past and present unconscious impressions, is the very form of bliss[10] that develops into the state of Rasa.

10. In the course of encountering the Excitants — Kṛṣṇa and his intimate companions — as well as the other aesthetic components, love approaches the highest limit of perfect bliss and wonder.[11]

11. Supreme love can be experienced in small quantities, however, from merely slight exposure to the Excitants and other aesthetic components, since it is of a nature that can be readily experienced.[12]

A general definition of the Excitants, Indications, Responses, and Transitory Emotions:
12-13. The causes of love, such as Kṛṣṇa, his devotees, and the sound of his flute; the resulting expressions, such as smiling; the eight reactions, such as stupefaction; and the assisting emotions, such as indifference, are known in the experience of Rasa to be respectively the Excitants, the Indications, the Responses, and the Transitory Emotions.

The Excitants:
14. The Excitants are considered to be the causes of experiencing love. They are of two kinds: the first are the Substantial Excitants, and the second are the Enhancing Excitants.[13]

This is stated in the *Agni Purāṇa*:
15. That by which and wherein love and the other Foundational Emotions are aroused is called the Excitant. It is of two kinds: the Substantial Excitants and the Enhancing Excitants.

The Substantial Excitant:
16. The wise consider Kṛṣṇa and his devotees to be the Substantial Excitants. Kṛṣṇa is the "object" (*viṣaya*) of love and the other Foundational Emotions, and his devotees are the "vessels" (*ādhāra*) of love and the other Foundational Emotions.[14]

तत्र श्री कृष्णः—

नायकानां शिरोरत्नं कृष्णस्तु भगवान् स्वयम् ।
यत्र नित्यतया सर्वे विराजन्ते महागुणाः ।
सोऽन्यरूपस्वरूपाभ्यामस्मिन्नालम्बनो मतः ॥ (१७)

तत्र अन्यरूपेण यथा—

हन्त मे कथमुदेति सवत्से
वत्सपालपटले रतिरत्र?
इत्यनिश्चितमतिर्बलदेवो
विस्मयस्तिमितमूर्तिरिवासीत् ॥ (१८)

अथ स्वरूपम्—

आवृतं प्रकटञ्चेति स्वरूपं कथितं द्विधा ॥ (१९)

तत्र आवृतम् —

अन्यवेशादिनाच्छन्नं स्वरूपं प्रोक्तमावृतम् ॥ (२०)

तेन यथा—

मां स्नेहयति किमुच्चै-
र्महिलेयं द्वारकावरोधेऽत्र ।
आं विदितं कुतुकार्थी
वनितावेशो हरिश्चरति ॥ (२१)

प्रकटस्वरूपेण यथा—

अयं कम्बुग्रीवः कमलकमनीयाक्षिपटिमा
तमालश्यामाङ्गद्युतिरतितरां छत्रितशिराः ।
दरश्रीवत्साङ्कः स्फुरदरिदराद्यङ्कितकरः
करोत्युच्चैर्मोदं मम मधुरमूर्तिर्मधुरिपुः ॥ (२२)

अथ तद्गुणाः—

अयं नेता सुरम्याङ्गः सर्वसल्लक्षणान्वितः ।
रुचिरस्तेजसा युक्तो बलीयान् वयसान्वितः ॥ (२३)

विविधाद्भुतभाषावित् सत्यवाक्यः प्रियंवदः ।
वावदूकः सुपाण्डित्यो बुद्धिमान् प्रतिभान्वितः ॥ (२४)

Śrī Kṛṣṇa:
17. Lord Kṛṣṇa himself is the crown-jewel of heroic lovers (*nāyaka*) in whom all great qualities appear continually. He is considered to be the Substantial Excitant whether he is in his own form or in the form of another.

An illustration of his being in the form of another:
18. Thinking "Oh! How is it that I feel such love for this group of cowherds and calves?" the confused Baladeva was astonished and appeared to be frozen in his tracks, like a statue.[15]

In his own form:
19. His own form is said to be of two types: concealed and manifest.

Concealed:
20. His own form is said to be "concealed" when covered with such things as the clothing of another.[16]

An illustration:
[Uddhava says:]
21. Why do I feel such intense affection for this woman here in the inner palace of Dvārakā? Ah, now I understand! For the sake of amusement, Hari is roaming about dressed as a woman.

An illustration of his own form as manifest:
22. The sweet form of the Destroyer of Madhu brings me great delight. His neck bears three lines like a conch shell, his cunning eyes are as charming as lotuses, his limbs are more lustrous than the dark Tamāla tree, his head is shaded by a parasol, the center of his chest displays the Śrīvatsa mark, and his hands are inscribed with the circle and the conch.

His (64) Qualities:
23. This lover is (1) a beautiful body, (2) endowed with all excellent features, (3) good looking, (4) brilliant, (5) strong, (6) youthful,

24. (7) conversant in many wonderful languages, (8) truthful, (9) pleasant in speech, (10) eloquent, (11) learned, (12) intelligent, (13) witty,

विदग्धश्चतुरो दक्षः कृतज्ञः सुदृढव्रतः ।
देशकालसुपात्रज्ञः शास्त्रचक्षुः शुचिर्वशी ॥ (२५)

स्थिरो दान्तः क्षमाशीलो गम्भीरो धृतिमान् समः ।
वदान्यो धार्मिकः शूरः करुणो मान्यमानकृत् ॥ (२६)

दक्षिणो विनयी ह्रीमान् शरणागतपालकः ।
सुखी भक्तसुहृत् प्रेमवश्यः सर्वशुभङ्करः ॥ (२७)

प्रतापी कीर्तिमान् रक्तलोकः साधुसमाश्रयः ।
नारीगणमनोहारी सर्वाराध्यः समृद्धिमान् ॥ (२८)

वरीयानीश्वरश्चेति गुणास्तस्यानुकीर्तिताः ।
समुद्रा इव पञ्चाशद्दुर्विगाहा हरेरमी ॥ (२९)

जीवेष्वेते वसन्तोऽपि बिन्दुबिन्दुतया क्वचित् ।
परिपूर्णतया भान्ति तत्रैव पुरुषोत्तमे । (३०)

तथा हि पाद्मे पार्वत्यै शितिकण्ठेन तद्गुणाः ।
कन्दर्पकोटिलावण्य इत्याद्याः परिकीर्तिताः ॥ (३१)

एत एव गुणाः प्रायो धर्माय वनमालिनः ।
पृथिव्या प्रथमस्कन्धे प्रथयाञ्चक्रिरे स्फुटम् ॥ (३२)

यथा प्रथमे (१/१६/२७-३०)—

सत्यं शौचं दया क्षान्तिस्त्यागः सन्तोष आर्जवम् ।
शमो दमस्तपः साम्यं तितिक्षोपरतिः श्रुतम् ॥ (३३)

ज्ञानं विरक्तिरैश्वर्यं शौर्यं तेजो बलं स्मृतिः ।
स्वातन्त्र्यं कौशलं कान्तिर्धैर्यं मार्दवमेव च ॥ (३४)

25. (14) artistic, (15) adroit, (16) dexterous, (17) grateful, (18) resolute, (19) knowledgeable of the right place, time, and receptacle, (20) mindful of scripture, (21) pure, (22) self-controlled,

26. (23) persistent, (24) tolerant, (25) patient, (26) profound, (27) steadfast, (28) impartial, (29) generous, (30) virtuous, (31) brave, (32) compassionate, (33) respectful,

27. (34) favorable, (35) humble, (36) modest, (37) protective of those who have taken his shelter, (38) happy, (39) a friend of devotees, (40) captivated by love, (41) beneficent to everyone,

28. (42) imposing, (43) famous, (44) the impassioner of the world, (45) partial to the good, (46) charmer of women, (47) worthy of everyone's worship, (48) prosperous,

29. (49) eminent, and (50) supreme. The fifty qualities of Hari just enumerated are as difficult to fathom as the ocean.

30. Sometimes, these even appear in minute quantities in individual souls (*jīvas*), but they manifest fully only in Puruṣottama.[17]

31. Similar qualities of Kṛṣṇa, such as his charm that is more potent than a million cupids, were narrated by Śiva to Pārvatī in the *Padma Purāṇa*.

32. Also, in the First Canto of the *Bhāgavata Purāṇa*, Pṛthvi clearly described to Dharma the qualities of the Who Wears a Forest Garland.

It says in the First Canto (Bh.P. 1.16.27-30):
33-34. Truthfulness, purity, compassion, patience, generosity, contentment, honesty, tranquillity, self-control, austerity, equanimity, endurance, quietude, knowledge, intelligence, indifference, majesty, bravery, brilliance, strength, good judgment, independence, skillfulness, beauty, firmness,gentleness,

प्रागल्भ्यं प्रश्रयः शीलं सह ओजो बलं भगः ।
गाम्भीर्यं स्थैर्यमास्तिक्यं कीर्तिमानोऽनहङ्कृतिः ॥ (३५)

इमे चान्ये च भगवन्नित्या यत्र महागुणाः ।
प्रार्थ्या महत्त्वमिच्छद्भिर्न वियन्ति स्म कर्हिचित् ॥ इति । (३६)

अथ पञ्चगुणा ये स्युरंशेन गिरिशादिषु ॥ (३७)

सदास्वरूपसंप्राप्तः सर्वज्ञो नित्यनूतनः ।
सच्चिदानन्दसान्द्राङ्गः सर्वसिद्धिनिषेवितः ॥ (३८)

अथोच्यन्ते गुणाः पञ्च ये लक्ष्मीशादिवर्तिनः ।
अविचिन्त्य- महाशक्तिः कोटिब्रह्माण्डविग्रहः ॥ (३९)

अवतारावलीबीजं हतारिगतिदायकः ।
आत्मारामगणाकर्षीत्यमी कृष्णे किलाद्भुताः ॥ (४०)

सर्वाद्भुतचमत्कार-लीलाकल्लोलवारिधिः ।
अतुल्यमधुरप्रेममण्डितप्रियमण्डलः ॥ (४१)

त्रिजगन्मानसाकर्षि-मुरलीकलकूजितः ।
असमानोर्ध्व-रूपश्री-विस्मापित-चराचरः ॥ (४२)

लीला प्रेम्णा प्रियाधिक्यं माधुर्ये वेणुरूपयोः ।
इत्यसाधारणं प्रोक्तं गोविन्दस्य चतुष्टयम् ॥ (४३)

एवं गुणाश्चतुर्भेदाश्चतुःषष्टिरुदाहृताः ।
सोदाहरणमेतेषां लक्षणं क्रियते क्रमात् ॥ (४४)

तत्र सुरम्याङ्गः (१)—
श्लाघ्याङ्गसन्निवेशो यः सुरम्याङ्गः स कथ्यते ॥ (४५)

35-36. confidence, humility, good disposition, might, mental vitality, physical power, happiness, profundity, stability, faithfulness, fame, honor, lack of egoism—these and others, O Lord, are the great, eternal qualities that are prayed for by those who desire greatness. They never leave Kṛṣṇa.

37. The following five qualities are partially manifest in Śiva and other like gods:

38. He (51) always maintains his own form, (52) is omniscient, (53) ever fresh and new, (54) a concentrated form of Being, Consciousness, and Bliss, and (55) endowed with all spiritual powers.

39-40. The following five qualities are said to abide in Nārāyaṇa, the Lord of Lakṣmī:[18] (56) is endowed with inconceivably magnificent energy, (57) has millions of universes existing within his body, (58) is the origin of all incarnations, (59) gives salvation to slain enemies, and (60) attracts all those who are absorbed in the Self. These are present in Kṛṣṇa in wonderful ways.

41-42. Kṛṣṇa is also (61) an ocean with many waves of strange and wonderful divine love play, (62) is surrounded by dear friends who embellish the incomparably sweet supreme love, (63) attracts the minds of all beings with the soft melodies of his flute, and (64) astonishes all animate and inanimate beings with his uniquely beautiful form.[19]

43. These last four extraordinary qualities — divine love play, supreme love of dear friends, the sweet flute, and sweet form — belong exclusively to Govinda.

44. These, then, are the sixty-four qualities, divided into four groups. The characteristics of each of these, in their respective order, will now be defined and illustrated with examples.[20]

(1) Beautiful body:
45. He who has an admirable build is said to have a "beautiful body."

यथा—

मुखं चन्द्राकारं करभनिभमूरुद्वयमिदं
भुजौ स्तम्भारम्भौ सरसिजवरेण्यं करयुगम् ।
कवाटाभं वक्षः स्थलमविरलं श्रोणिफलकं
परिक्षामो मध्यः स्फुरति मुरहन्तुर्मधुरिमा ॥ (४६)

सर्वसल्लक्षणान्वित: (२)—

तनौ गुणोत्थमङ्कोत्थमिति सल्लक्षणं द्विधा; (४७)

तत्र गुणोत्थम् —

गुणोत्थं स्याद् गुणैर्योगो रक्तता-तुङ्गतादिभि:; (४८)

यथा—

रागः सप्तसु हन्त षट्स्वपि शिशोरङ्गेष्वलं तुङ्गता
विस्तारस्त्रिषु खर्वता त्रिषु तथा गम्भीरता च त्रिषु ।
दैर्घ्यं पञ्चसु किञ्च पञ्चसु सखे! संप्रेक्ष्यते सूक्ष्मता
द्वात्रिंशद्वरलक्षणः कथमसौ गोपेषु सम्भाव्यते ? (४९)

अङ्कोत्थम् —

रेखामयं रथाङ्गादि स्यादङ्कोत्थं करादिषु । (५०)

यथा—

करयोः कमलं तथा रथाङ्गं
स्फुटरेखामयमात्मजस्य पश्य ।
पदपल्लवयोश्च बल्लवेन्द्र!
ध्वजवज्राङ्कुशमीनपङ्कजानि ॥ (५१)

रुचिर: (३)—

सौन्दर्येण दृगानन्दकारी रुचिर उच्यते ॥ (५२)

यथा तृतीये (३/२/१३)—

यद्धर्मसूनोर्बत राजसूये
निरीक्ष्य दृक्स्वस्त्ययनं त्रिलोकः ।

An illustration:
46. Kṛṣṇa, the Slayer of Mura the Demon, exhibits his sweetness in this manner: his face is shaped like the moon, his two thighs resemble the trunk of an elephant, his two arms are like pillars, his two hands compare favorably to lotus flowers, his chest is as broad as a door, his hips are firm, and his waist is thin.

(2) Endowed with all excellent features:
47. The excellent features of his body are of two types: those derived from qualities (*guṇa*), and those derived from marks (*aṅka*).

Those derived from qualities:
48. An excellent feature that is "derived from qualities" is one linked with such qualities as a lovely body.

An illustration:
49. Ah, seven of the boy's features appear to be passionately red, six are sufficiently high, three are broad, three are slender, three are deep, five are long, and five are very fine.[21] Oh friend, how is it that these thirty-two features are found among cowherders?

Those derived from marks:
50. An excellent feature that is "derived from marks" is a design, such as a wheel, on the hands and other limbs.

An illustration:
51. Look, O King of the Cowherds, there is a lotus and wheel clearly inscribed on the palms of your son's hands! And there is an emblem, a thunder-bolt, a prod, a fish, and a lotus on the bottom of his tender feet.[22]

(3) Good-looking:
52. He who gives joy to the eyes by means of beauty is called "good-looking."

An illustration is in the Third Canto (Bh.P. 3.2.13):
53. Ah! Seeing his form — a true blessing for the eyes — at the Rājasūya sacrifice of Yudhiṣṭhira, the inhabitants of the three worlds thought that after creating him the resources of the creator must be completely depleted.

कात्स्न्येंन चाद्येह गतं विधातु-
रर्वाक्सृतौ कौशलमित्यमन्यत ॥ (५३)

यथा वा—

अष्टानां दनुजभिदङ्गपङ्कजाना-
मेकस्मिन् कथमपि यत्र बल्लवीनाम् ।
लोलाक्षिभ्रमरततिः पपात तस्मा-
न्नोत्थातुं द्युतिमधुपङ्किलात् क्षमासीत् ॥ (५४)

तेजसा युक्तः (४)—

तेजो धाम प्रभावश्चेत्युच्यते द्विविधं बुधैः; (५५)

तत्र धाम—

दीप्तिराशिर्भवेद्धाम । (५६)

यथा वा—

अम्बरमणिनिकुरम्बं
विडम्बयन्नपि मरीचिकुलैः ।
हरिवक्षसि रुचिनिबिडे
मणिराडयमुडुरिव स्फुरति ॥ (५७)

प्रभावः—

प्रभावः सर्वजित् स्थितिः; (५८)

यथा—

दूरतस्तमवलोक्य माधवं
कोमलाङ्गमपि रङ्गमण्डले ।
पर्वतोद्भट-भुजान्तरोऽप्यसौ
कंसमल्लनिवहः स विव्यथे ॥ (५९)

बलीयान् (५)—

प्राणेन महता पूर्णो बलीयानिति कथ्यते ॥ (६०)

Also,

54. Whenever the restless eyes of the cowherd women flew like bumblebees to any of the eight lotus features of the Destroyer ofDanuja, they were unable to free themselves from their brilliant, sticky honey.[23]

(4) Brilliant:

55. The wise consider brilliance to be of two kinds: effulgence and power.

Effulgence:

56. "Effulgence" is an abundance of brightness.

An illustration:

57. The dazzling Kaustubha jewel, which equals millions of suns with blazing rays of light, shines like a star on Hari's chest.

Power:

58. "Power" is the ability to conquer everyone.

An illustration:

59. Even though they had chests as massive as mountains and he had a tender body, the group of Kaṁsa's wrestlers became afraid when they saw Mādhava entering the arena in the distance.

(5) Strong:

60. A person who is completely filled with a powerful vital energy is called "strong."

यथा—

पश्य विन्ध्यगिरितोऽपि गरिष्ठं
दैत्यपुङ्गवमुदग्रमरिष्टम् ।
तूलखण्डमिव पिण्डितमारात्
पुण्डरीकनयनो विनुनोद ॥ (६१)

यथा वा—

वामस्तामरसाक्षस्य भुजदण्डः स पातु वः ।
क्रीडाकन्दुकतां येन नीतो गोवर्द्धनो गिरिः ॥ (६२)

वयसान्वितः (६)—

वयसो विविधत्वेऽपि सर्वभक्तिरसाश्रयः ।
धर्मी किशोर एवात्र नित्यनाना-विलासवान् ॥ (६३)

यथा—

तदात्वाभिव्यक्तीकृततरुणिमारम्भरभसं
स्मितश्रीनिर्धूतस्फुरदमलराकापतिमदम् ।
दरोदञ्चत्पञ्चाशुग-नवकलामेदुरमिदं
मुरारेर्माधुर्यं मनसि मदिराक्षीर्मदयति ॥ (६४)

विविधाद्भुतभाषावित् (७)—

विविधाद्भुतभाषावित् स प्रोक्तो यस्तु कोविदः ।
नानादेश्यासु भाषासु संस्कृते प्राकृतेषु च ॥ (६५)

यथा—

व्रजयुवतिषु शौरिः शौरसेनीं सुरेन्द्रे
प्रणतिशिरसि सौरीं भारतीमातनोति ।
अहह पशुषु कीरेष्वप्यपभ्रंशरूपां
कथमजनि विदग्धः सर्वभाषावलीषु ? (६६)

सत्यवाक्यः (८)—

स्यान्नानृतं वचो यस्य सत्यवाक्यः स भण्यते ॥ (६७)

An illustration:
61. Look, Lotus-Eyed Kṛṣṇa just hurled Ariṣṭa, that fierce bull-demon who is even heavier than the Vindya Mountain, a great distance as if he were a ball of cotton!

Also,
62. May the strong left arm of Lotus-Eyed Kṛṣṇa, which treated Govardhana Mountain like a toy ball, protect all of you!

(6) Youthful:
63. Among the various stages of youth, only the adolescent stage provides full support for all the devotional Rasas, since the adolescent Kṛṣṇa is always involved in various kinds of amorous play.[24]

An illustration:
64. At the beginning of the manifestation of his youth, Murāri's weetness destroys the pride of the full moon with sheer beauty and a tormentingly glorious smile, is filled with the vigorous arts of a subtle god of love, and delights the minds of the women with intoxicatingly playful eyes.

(7) Conversant in many wonderful languages:
65. He who is skilled in Sanskrit and in the vernacular languages of various countries is said to be "conversant in many wonderful languages."

An illustration:
66. Śauri (Kṛṣṇa) speaks Śaurisenī to the women of Vraja, the divine language Sanskrit to Indra, and a crude form of language even to the cows and birds. How did he become so skilled in all these languages?

(8) Truthful:
67. He who never lies is called "truthful."

यथा—

पृथे! तनयपञ्चकं प्रकटमर्पयिष्यामि ते
रणोर्वरितमित्यभूत्तव यथार्थमोनोदितम्।
रविर्भवति शीतलः कुमुदबन्धुरप्युष्णल-
स्तथापि न मुरान्तक! व्यभिचरिष्णुरुक्तिस्तव ॥ (६८)

यथा वा—

गूढोऽपि वेषेण महीसुरस्य
हरिर्यथार्थं मगधेन्द्रमूचे।
संसृष्टमाभ्यां सह पाण्डवाभ्यां
मां विद्धि कृष्णं भवतः सपत्नम् ॥ (६९)

प्रियंवदः (९)—

जने कृतापराधेऽपि सान्त्ववादी प्रियंवदः ॥ (७०)

यथा—

कृतव्यलीकेऽपि न कुण्डलीन्द्र!
त्वया विधेया मयि दोषदृष्टिः।
प्रवास्यमानोऽसि सुरार्चितानां
परं हितायाद्य गवां कुलस्य ॥ (७१)

वावदूकः (१०)—

श्रुतिप्रेष्ठोक्तिरखिलवाग्गुणान्वितवागपि।
इति द्विधा निगदितो वावदूको मनीषिभिः ॥ (७२)

तत्र आद्यो यथा—

अश्लिष्टकोमलपदावलिमञ्जुलेन
प्रत्यक्षरक्षरदमन्दसुधारसेन।
सख्यः! समस्तजनकर्णरसायेन
नाहारि कस्य हृदयं हरिभाषितेन? (७३)

द्वितीयो यथा—

प्रतिवादिचित्तपरिवृत्तिपटु-
र्जगदेकसंशयविमर्दकरी।
प्रमिताक्षराद्य विविधार्थमयी
हरिवागियं मम धिनोति धियः। (७४)

An illustration:
68. "O Kuntī, your five sons will survive the war and I will deliver them to you in front of everyone." This is exactly what you said, and it has come to pass. The sun may grow cold and the moon may grow hot, but your word never fails, O Slayer of Mura.[25]

Also,
69. Even though disguised in the dress of a brāhmaṇa, Hari spoke truthfully to the king of Magadha, saying: "Know that I am your enemy Kṛṣṇa, and that I am associated with these two Pāṇḍavas."

(9) Pleasant in speech:
70. He who speaks in a kind and gentle manner, even to an offensive person, has "pleasant speech."

An illustration:
71. Even though I am causing you pain, O Kāliya, King of Snakes, you should see no fault in me; for by going far away today you are benefiting the family of cows, worshipped by the gods.[26]

(10) Eloquent:
72. The wise say that eloquent speech is of two types: that which is pleasant to the ear, and that which has all the good qualities of speech.[27]

An illustration of the first:
73. Whose heart, O girl friends, is not stolen by Hari's speech? It is elixir for the ears of all people, its clear and gentle verses are enchanting, and large amounts of nectarlike Rasa ooze from every letter of it.

An illustration of the second:
74. Hari's voice now delights my mind! It is able to change the mind of any opponent, it destroys the doubts of everyone, and it expresses many meanings with only a few words.[28]

सुपाण्डित्यः (११)—

विद्वान्नीतिज्ञ इत्येष सुपाण्डित्यो द्विधा मतः ।
विद्वानखिलविद्याविन्नीतिज्ञस्तु यथार्हकृत् ॥ (७५)

तत्र आद्यो यथा—

यं सुष्ठु पूर्वं परिचर्य गौरवात्
पितामहाद्यम्बुधरैः प्रवर्तिताः ।
कृष्णार्णवं काश्यगुरुक्ष्माभृत-
स्तमेव विद्यासरितः प्रपेदिरे ॥ (७६)

यथा वा—

आम्नायप्रथितान्वया स्मृतिमती बाढं षडङ्गोज्ज्वला
न्यायेनानुगता पुराणसुहृदा मीमांसया मण्डिता ।
त्वां लब्धावसरा चिराद् गुरुकुले प्रेक्ष्य स्वसङ्गार्थिनं
विद्या नाम वधूश्चतुर्दशगुणा गोविन्द! शुश्रूषते ॥ (७७)

द्वितीयो यथा—

मृत्युस्तस्करमण्डले सुकृतिनां वृन्दे वसन्तानिलः
कन्दर्पो रमणीषु दुर्गतकुले कल्याणकल्पद्रुमः ।
इन्दुर्बन्धुगणे विपक्षपटले कालाग्निरुद्राकृतिः
शास्ति स्वस्तिधुरन्धरो मधुपुरीं नीत्या मधूनां पतिः ॥ (७८)

बुद्धिमान् (१२)—

मेधवी सूक्ष्मधीश्चेति प्रोच्यते बुद्धिमान् द्विधा; (७९)

तत्र मेधावी यथा—

अवन्तिपुरवासिनः सदनमेत्य सान्दीपने
गुरोर्जगति दर्शयन् समयमत्र विद्यार्थिनाम् ।
सकृन्निगदमात्रतः सकलमेव विद्याकुलं
दधौ हृदयमन्दिरे किमपि चित्रवन्माधवः ॥ (८०)

सूक्ष्मधीः यथा—

यदुभिरयमवध्यो म्लेच्छराजस्तदेनं
तरलतमसि तस्मिन् विद्रवन्नेव नेष्ये ।
सुखमयनिजनिद्रा-भञ्जन-ध्वंसिदृष्टिर्
ऋरमुचि मुचुकुन्दः कन्दरे यत्र शेते ॥ (८१)

(11) Learned:
75. There are two aspects of being "learned": intelligence and knowing the right conduct.

An illustration of the first:
76.Having first honored him well with great respect, Brahmā and the other gods moved with the clouds and became rivers of knowledge that flowed from the mountain that is Sāndīpani, the guru of Kāśi, and into the ocean that is Kṛṣṇa.[29]

Also,
77. The young bride named Knowledge is endowed with fourteen qualities: she propagates the four Vedas, she is united withscripture, she shines brightly with the six branches of Vedic wisdom,[30] she is accompanied by logic, she is a connoisseur of the Purāṇas, and she is adorned with philosophy. Having seen you in the guru's school, O Govinda, this young bride seized the opportunity to be wedded to you permanently and now lives to serve you.

An illustration of the second:
78. The Lord of Sweetness, the Chief of Well-Being, rules Mathurā[31] with right conduct: he is death among the robbers, the spring breeze among the virtuous, the god of love among lovers, the beneficial tree of plenty among the unfortunate, the moon among his friends, and the terrifying fire of destruction among his enemies.

(12) Intelligent:
79. There are two aspects of being "intelligent": possessing wisdom and a subtle mind.

An illustration of possessing wisdom:
80. After arriving at the residence of his guru Sāndīpani in the city of Avanti, Mādhava demonstrated proper performance to all the students there: he inscribed the temple of his mind with all the knowledge of his clan after receiving just a single lesson.

An illustration of his subtle mind:
81. The king of the barbarians cannot be killed by the Yadus. Therefore, I will pretend to escape and lead him into the dark cave which contains the fountain of happiness. Therein sleeps Mucukunda, who will destroy him for disturbing his own blissful sleep.[32]

प्रतिभान्वितः (१३)—

सद्यो नवनवोल्लेखिज्ञानः स्यात् प्रतिभान्वितः ॥ (८२)

यथा पद्यावल्याम्—

वासः सम्प्रति केशव! क्व भवतो मुग्धेक्षणे! नन्विदं
वासं ब्रूहि शठ! प्रकामसुभगे! त्वद्गात्रसंसर्गतः।
यामिन्यामुषितः क्व धूर्त! वितनुर्मुष्णाति किं यामिनी-
त्येवं गोपवधूं छलैः परिहसन् कृष्णश्चिरं पातु: वः ॥ (८३)

विदग्धः (१४)—

कला-विलासदिग्धात्मा विदग्ध इति कीर्त्यते; (८४)

यथा—

गीतं गुम्फति ताण्डवं घटयति ब्रूते प्रहेलीक्रमं
वेणुं वादयते स्रजं विरचयत्यालेख्यमभ्यस्यति।
निर्माति स्वयमिन्द्रजालपटलीं द्यूते जयत्युन्मदान्
पश्योद्दामकलाविलासवसतिश्चित्रं हरिः क्रीडति ॥ (८५)

चतुरः (१५)—

चतुरो युगपद्भूरिसमाधानकृदुच्यते; (८६)

यथा—

पारावतीविरचनेन गवां कलापं
गोपाङ्गनागणमपाङ्ग-तरङ्गितेन।
मित्राणि चित्रतर-सङ्गर-विक्रमेण
धिन्वन्नरिष्टभयदेन हरिर्विरेजे ॥ (८७)

दक्षः (१६)—

दुष्करे क्षिप्रकारी यस्तं दक्षं परितक्षते; (८८)

यथा श्रीदशमे (१०/५९/१७)—

यानि योधैः प्रयुक्तानि शस्त्रास्त्राणि कुरूद्वह!
हरिस्तान्यच्छिनत्तीक्ष्णैः शरैरेकैकशस्त्रिभिः ॥ (८९)

(13) Witty:
82. One whose intellect reacts quickly in ever-new ways is "witty".

An illustration is in the *Padyāvalī*:
83. (Rādhā asks:) "Keśava, where is your residence (*vāsa*) these days?" (Playing on another meaning of *vāsa*, which can also mean "clothing," Kṛṣṇa answers:) "But these are my clothes, Beautiful-Eyes!" (Rādhā insists:) "Tell me, you rogue!" (Kṛṣṇa, however, ignores her intention and continues his witty banter, playing on yet another meaning of *vāsa*, which can also mean "perfume":) "O Delightful Lady, my perfume is from contact with your body." (But Rādhā is insistent:) "Where did you spend the night, you swindler?" (Now playing cleverly with the verb, Kṛṣṇa responds:) "How can the night, which has no body, steal me?"[33]

May Kṛṣṇa, who teases the cowherd women with tricks in this manner, always protect you!

(14) Artistic:
84. One who is imbued with a delight in the arts is called "artistic."

An illustration:
85. Hari sings songs, dances, tells riddles, plays the flute, makes flower garlands, creates paintings, fashions illusions of himself, and defeats fierce players in gambling contests. Look! Hari, the abode of the delight of unlimited arts, plays in a variety of ways.

(15) Adroit:
86. One who accomplishes many things simultaneously is called "adroit."

An illustration:
87. Hari terrified the bull-demon Ariṣṭa while simultaneously calming the cows with cowherder songs, enchanting the cowherd women with sidelong glances, and amusing his friends with his various heroic acts.

(16) Dexterous:
88. One who is successful at difficult tasks is "dexterous."

An illustration is in the Tenth Canto (Bh.P. 10.59.17):
89. Firing sharp arrows one for one, Hari destroyed the weapons discharged by the warriors, O King of the Kurus.

यथा वा—

अघहर कुरु युग्मीभूय नृत्यं मयैव
त्वमिति निखिलगोपीप्रार्थनापूर्त्तिकामः ।
अतनुत गतिलीला-लाघवोर्मिं तथासौ
ददृशुरधिकमेतास्तं यथा स्व-स्व-पार्श्वे ॥ (९०)

कृतज्ञः (१७)—

कृतज्ञः स्यादभिज्ञो यः कृतसेवादिकर्मणाम् ; (९१)

यथा महाभारते—

ऋणमेतत् प्रवृद्धं मे हृदयान्नापसर्पति ।
यद् गोविन्देति चुक्रोश कृष्णा मां दूरवासिनम् ॥ (९२)

यथा वा—

अनुगतिमतिपूर्वां चिन्तयन्नृक्षमौले-
रकुरुत बहुमानं शौरिरादाय कन्याम् ।
कथमपि कृतमल्पं विस्मरेन्नैव साधुः
किमुत स खलु साधुश्रेणिचूडाग्ररत्नम् ॥ (९३)

सुदृढव्रतः (१८)—

प्रतिज्ञानियमौ यस्य सत्यौ स सुदृढव्रतः । (९४)

तत्र सत्यप्रतिज्ञो यथा हरिवंशे—

न देवगन्धर्वगणा न राक्षसा
न चासुरा नैव च यक्ष-पन्नगाः ।
मम प्रतिज्ञामपहन्तुमुद्यता
मुने! समर्थाः खलु सत्यमस्तु ते ॥ (९५)

यथा वा—

सखेलमाखण्डलपाण्डुपुत्रौ
विधाय कंसारिरपारिजातौ ।
निजप्रतिज्ञां सफलां दधानः ।
सत्याञ्च कृष्णाञ्च सुखामकार्षीत् ॥ (९६)

Also,
90. "O Destroyer of Sins, come to me and dance with me alone." All the cowherd women prayed to have this desire satisfied. In the swift motion of the love dance, Kṛṣṇa granted this so that each of them saw him by her own side.[34]

(17) Grateful:
91. He who is mindful of services rendered is "grateful."

An illustration is in the *Mahābhārata*:
92. My great obligation to Draupadī never leaves my heart, because when she was far away she called out to me: "Oh Govinda!"[35]

Also,
93. Remembering the service rendered long ago by Jāmbavān, the chief of the monkeys, Kṛṣṇa showed him great respect by accepting his daughter Jāmbavatī.[36] The virtuous never forget even the smallest thing done for them. What then can be said about Kṛṣṇa, the crest-jewel of the virtuous?

(18) Resolute:
94. One who is faithful in observing vows and rules is "resolute."

An illustration of faithfulness in vows is in the *Harivaṃśa*:
95. No heavenly beings, no monsters, no demons, no spirits, nor snakes can destroy my vow. This vow to you is definitely firm, O Sage.[37]

96. The Enemy of Kaṃsa has fulfilled his vow and has brought happiness to Satyabhāmā and Draupadī by taking the wishing-tree away from Indra and driving the enemies away from the Pāṇḍavas.[38]

सत्यनियमो यथा—

गिरेरुद्धरणं कृष्ण! दुष्करं कर्म कुर्वता।
मद्भक्तः स्यान्न दुःखीति स्वव्रतं विवृतं त्वया॥ (९७)

देशकालसुपात्रज्ञः (१९)—

देशकालसुपात्रज्ञस्तत्तद्योग्यक्रिया-कृती। (९८)

यथा—

शरज्ज्योत्स्ना-तुल्यः कथमपि परो नास्ति समय-
स्त्रिलोक्यामाक्रीडः क्वचिदपि न वृन्दावनसमः।
न काप्यम्भोजाक्षी व्रजयुवतिकल्पेति विमृश-
न्मनो मे सोत्कण्ठं मुहुरजनि रासोत्सवरसे॥ (९९)

शास्त्रचक्षुः (२०)—

शास्त्रानुसारि-कर्मा यः शास्त्रचक्षुः स कथ्यते; (१००)

यथा—

अभूत् कंसरिपोर्नेत्रं शास्त्रमेवार्थदृष्टये।
नेत्राम्बुजन्तु युवतीवृन्दोन्मादाय केवलम्॥ (१०१)

शुचिः (२१)—

पावनश्च विशुद्धश्चेत्युच्यते द्विविधः शुचिः।
पावनः पापनाशी स्याद्विशुद्धस्त्यक्तदूषणः॥ (१०२)

तत्र पावनो यथा पाद्मे—

तं निर्व्याजं भज गुणनिधिं पावनं पावनानां
श्रद्धा- रज्यन्मतिरतितरामुत्तमश्लोकमौलिम्।
प्रोद्यन्नन्तः करणकुहरे हन्त यन्नामभानो-
राभासोऽपि क्षपयति महापातकध्वान्तधाराम्॥ (१०३)

विशुद्धो यथा—

कपटञ्च हठश्च नाच्युते
बत सत्राजिति नाप्यदीनता।
कथमद्य वृथा स्यमन्तक!
प्रसभं कौस्तुभसख्यमिच्छसि? (१०४)

An illustration of faithfulness in rules:
97. O Kṛṣṇa, by performing the difficult task of lifting the Govardhana Mountain, you make evident your own rule that your devotees should not suffer.

(19) Knowledgeable of the right place, time, and receptacle:
98. One who performs acts appropriate to circumstances is "knowledgeable of the right place, time, and receptacle."

An illustration:
[The words of Kṛṣṇa addressed to Uddhava in the city of Mathurā:]
99. "There is no time better than that of the full moon in autumn, there is no pleasure grove in the three worlds equal to Vṛndāvana, and there are no people equal to the young, lotus-eyed women of Vraja."[39] Thinking about this, my mind longs again and again for the Rasa of the celebration of the dance of love.

(20) Mindful of scripture:
100. He who behaves according to scripture is called "mindful of scripture."

An illustration:
101. The scriptural eyes of the Enemy of Kaṃsa are for discerning the truth; only his lotus eyes are for enchanting the young women of Vṛndāvana.

(21) Pure:
102. One who is "pure" has these two qualities: purifying and purity. As "purifying" (*pāvana*) he destroys all sins; as "purity" (*viśuddha*) he is free from all sins.

An illustration of purifying is in the *Padma Purāṇa*:
103. With a mind completely purified by faith, you should sincerely worship him who is a treasure-house of good qualities; he is the purifier of the purified, about whom the highest praises have been composed. Ah, when even a mere reflection of the sunbeam of his name appears in the cavern of the heart it destroys the darkness of the greatest sins.

An illustration of purity:
104. There was indeed no deceit or violence in Acyuta, even though Satrājit acted without humility. Why then, O Syamantaka jewel, do you now wish in vain for a friendship with the Kaustubha jewel?[40]

वशी (२२)—

वशी जितेन्द्रियः प्रोक्तः; (१०५)

यथा प्रथमे (भा० १/११/३७))

उद्दामभावपिशुनामलवल्गुहास-
व्रीडावलोकनिहतो मदनोऽपि यासाम् ।
संमुह्य चापमजहात् प्रमदोत्तमास्ता
यस्येन्द्रियं विमथितुं कुहकैर्न शेकुः ॥ (१०६)

स्थिरः (२३)—

आफलोदयकृत् स्थिरः । (१०७)

यथा—

निर्वेदमाप न वनभ्रमणे मुरारि-
र्नाचिन्तयद्व्यसनमृक्षबिलप्रवेशे ।
आहृत्य हन्त मणिमेव पुरं प्रपेदे
स्यादुद्यमः कृतधियां हि फलोदयान्तः ॥ (१०८)

दान्तः (२४)—

स दान्तो दुःसहमपि योग्यं क्लेशं सहेत यः । (१०९)

यथा—

गुरुमपि गुरुवासक्लेशमव्याजभक्त्या
हरिरजगणदन्तः कोमलाङ्गोऽपि नायम् ।
प्रकृतिरतिदुरूहा हन्त लोकोत्तराणां
किमपि मनसि चित्रं चिन्त्यमाना तनोति ॥ (११०)

क्षमाशीलः (२५)—

क्षमाशीलोऽपराधानां सहनः परिकीर्त्यते; (१११)

यथा माघकाव्ये (शिशुपालवधे १६/२५)—

प्रतिवाचदत्त केशवः
शपमानाय न चेदिभूभृते ।
अनुहुङ्कुरुते घनध्वनिं
न हि गोमायुरुतानि केशरी ॥ (११२)

(22) Self-controlled:
105. One who restrains the senses is called "self-controlled."

An illustration is in the First Canto (Bh.P. 1.11.37):[41]
106. Smitten by the bashful eyes and beautiful smiles that revealed the women's extraordinary affection, even the god of love became bewildered and dropped his bow; these intoxicating women couldnot, however, overwhelm the senses of Kṛṣṇa with their wiles.

(23) Persistent:
107. One who perseveres in a task until results are achieved is "persistent."

An illustration:
108. Murāri did not despair while wandering in the forest (in search of the Syamantaka jewel), nor did he panic when he entered the cave of the bear, and he returned to Dvārakā only after obtaining the very jewel that he sought. The determined person should so persevere until the desired result has been achieved.

(24) Tolerant:
109. One who endures intense pain for a useful purpose is "tolerant."

An illustration:
110. Even though he had a tender body, Hari took no notice of pain in the house of his guru, since he had sincere devotion for his guru. It is very difficult to understand the nature of superior people; one's mind is amazed just to think of it.

(25) Patient:
111. One who tolerates offensive persons is said to be "patient."

An illustration is in the *Māghakāvya*:
112. Keśava did not even respond to Śiśupāla, the king of the Cedis, who was cursing him. A lion roars in response to the sound of thunder, but not to the cry of a jackal.

यथा वा यामुनाचार्यस्तोत्रे—

रघुवर! यदभूस्त्वं तादृशो वायसस्य
प्रणत इति दयालुर्यच्च चैद्यस्य कृष्ण!
प्रतिभवमपराद्धुर्मुग्ध! सायुज्यदोऽभू-
र्वद किमपदमागस्तस्य तेऽस्ति क्षमायाः ॥ (११३)

गम्भीरः (२६)—

दुर्विबोधाशयो यस्तु स गम्भीर इतीर्यते; (११४)

यथा—

वृन्दावने वराभिः स्तुतिभिर्नितरामुपास्यमानोऽपि ।
शक्तो न हरिर्विधिना रुष्टस्तुष्टोऽथवा ज्ञातुम् ॥ (११५)

यथा वा—

उन्मदोऽपि हरिर्नव्यराधा-प्रणयसीधुना ।
अभिज्ञेनापि रामेण लक्षितोऽयमविक्रियः ॥ (११६)

धृतिमान् (२७)—

पूर्णस्पृहश्च धृतिमान् शान्तश्च क्षोभकारणे । (११७)

तत्र आद्यो यथा—

स्वीकुर्वन्नपि नितरां यशः प्रियत्वं
कंसारिर्मगधपतेर्वधप्रसिद्धाम् ।
भीमाय स्वयमतुलामदत्त कीर्तिं
किं लोकोत्तरगुणशालिनामपेक्ष्यम्? (११८)

द्वितीयो यथा—

निन्दितस्य दमघोषसूनना
सम्भ्रमेण मुनिभिः स्तुतस्य च ।
राजसूयसदसि क्षितीश्वरैः
कापि नास्य विकृतिर्वितर्किता ॥ (११९)

समः (२८)—

रागद्वेषविमुक्तो यः समः स कथितो बुधैः । (१२०)

Also, in the Stotra of Yāmunācārya :
113. O Raghuvara, (as Rāma) you showed pity to the crow because he submitted, and then in another lifetime, O Kṛṣṇa you fool, you gave final liberation in the form of union to this offender (who was then Śiśupāla). Tell me! Just what kind of offenses are you willing to tolerate from him?[42]

(26) Profound:
114. He whose mind is difficult to fathom is said to be "profound."

An illustration:
115. Even though he was worshipping Hari intensely with excellent praise in Vṛndāvana, Brahmā was unable to discern whether Hari was pleased or displeased with his behavior.

Also,
116. Although Hari was mad with the nectar of a new love for Rādhā, even the all-knowing Balarāma was unable to detect this change.[43]

(27) Steadfast:
117. One who is without envy and is tranquil while confronting a source of agitation is "steadfast."

An illustration of one without envy:
118. Even though he himself had a fondness for fame, the Enemy of Kaṃsa gave Bhīma unparalleled praise for killing the king of Magadha. What else is to be expected of superior people who abound in good qualities?

An illustration of tranquillity:
119. The kings perceived no change in Kṛṣṇa during the celebration of Yudhiṣṭhira's coronation, neither when he was praised by the sages nor when he was abused by Śiśupāla, the flustered son of King Damaghoṣa.

(28) Impartial:
120. One who is free from both attachment and aversion is called "impartial" by the wise.

यथा श्रीदशमे (१०/१६/३३)—

न्याय्यो हि दण्डः कृतकिल्बिषेऽस्मिं-
स्तवावतारः, खलनिग्रहाय।
रिपोः सुतानामपि तुल्यदृष्टे-
र्धत्से दमं फलमेवानुशंसन्॥ (१२१)

यथा वा—

रिपुरपि यदि शुद्धो मण्डनीयस्यवासौ
यदुवर! यदि दुष्टो दण्डनीयः सुतोऽपि।
न पुनरखिलभर्त्तुः पक्षपातोज्झितस्य
क्वचिदपि विषमं ते चेष्टितं ज़ाघटीति॥ (१२२)

वदान्यः (२९)—

दानवीरो भवेद्यस्तु स वदान्यो निगद्यते; (१२३)

यथा—

सर्वार्थिनां बाढमभीष्टपूर्त्या
व्यर्थीकृताः कंसनिसूदनेन।
ह्रियेव चिन्तामणिकामधेनु-
कल्पद्रुमा द्वारवतीं भजन्ति॥ (१२४)

यथा वा—

येषां षोडश-पूरिता दशशती स्वान्तःपुराणां तथा
चाष्टश्लिष्टशतं विभाति परितस्तत्संख्यपत्नीयुजाम्।
एकैकं प्रति तेषु तर्णकभृतां भूषाजुषामन्वहं
गृष्टीनां युगपच्च बद्धमददाद्यस्तस्य वा कः समः? (१२५)

धर्मिकः (३०)—

कुर्वन् कारयते धर्मं यः स धार्मिक उच्यते; (१२६)

यथा—

पादैश्चतुर्भिर्भवता वृषस्य
गुप्तस्य गोपेन्द्र! तथाभ्यवर्द्धि।
स्वैरं चरन्नेष यथा त्रिलोक्या-
मधर्मशष्पाणि हठाज्जघास॥ (१२७)

An illustration is in the Tenth Canto (Bh.P. 10.16.33):
121. Your punishment of this offender (Kāliya) is certainly fitting, since your incarnation is for the purpose of chastising the wicked. You look equally upon your enemy and your sons, and inflict punishment only to produce good results.

Also,
122. If even your enemy is virtuous you respect him, O Best of the Yadus; if even your son is bad you punish him. There is never any inconsistency in you, who are the protector of the entire universe and are free of partiality.

(29) Generous:
123. He who is a heroic giver is called "generous."

An illustration:
124. The Slayer of Kaṃsa completely satisfied the desires of all those who approached him with a wish, thereby rendering worthless the "thought-jewel," the "cow of plenty," and the "wishing-tree" who now with humility worship Kṛṣṇa's royal city of Dvārakā.[44]

Also,
125. Who can equal him who every day places a young ornamented cow with a new-born calf simultaneously in each of the 16,108 inner courtyards of the palace that belong to his 16,108 wives?[45]

(30) Virtuous:
126. He who causes others to act virtuously while acting virtuously himself is said to be "virtuous."

An illustration:
127. Because you have protected the bull (of Virtue) standing on four legs, O King of the Cowherds, it has matured and now wanders freely throughout the three worlds energetically devouring the weeds of wrongdoing.

यथा वा—

वितायमानैर्भवता मखोत्करै-
राकृष्यमाणेषु पतिष्वनारतम् ।
मुकुन्द! खिन्नः सुरसुभ्रुवां गण-
स्तवावतारं नवमं नमस्यति ॥ (१२८)

शूरः (३१)—

उत्साही युधि शूरोऽस्त्रप्रयोगे च विचक्षणः; (१२९)

तत्र आद्यो यथा—

पृथुसमरसरो विगाह्य कुर्वन्
द्विषदरविन्दवने विहारचर्याम् ।
स्फुरसि तरलबाहुदण्डशुण्ड-
स्त्वमघविदारण-वारणेन्द्रलीलः ॥ (१३०)

द्वितीया यथा—

क्षणादक्षौहिणीवृन्दे जरासन्धस्य दारुणे ।
दृष्टः कोऽप्यत्र नादष्टो हरेः प्रहरणाहिभिः ? (१३१)

करुणः (३२)—

परदुःखासहो यस्तु करुणः स निगद्यते; (१३२)

यथा—

राज्ञामगाधगतिभिर्मगधेन्द्रकारा-
दुःखान्धकारपटलैः स्वयमन्धितानाम् ।
अक्षीणि यः सुखमयानि घृणी व्यतानीद्
वन्दे तमद्य यदुनन्दनपद्मबन्धुम् ॥ (१३३)

यथा वा—

स्खलन्नयनवारिभिर्विरचिताभिषेकश्रिये
त्वराभर-तरङ्गतः कवलितात्मविस्फूर्तये ।
निशात-शरशायिना सुरसरित्सुतेन स्मृतेः
सपद्यवशवर्ष्मणो भगवतः कृपायै नमः ॥ (१३४)

Also,
128. Because the gods were continually being attracted to the many sacrifices prepared by you, O Mukunda, their distressed wives worship your ninth incarnation.[46]

(31) Brave:
129. One who is mighty in battle and skilled in the use of weapons is "brave."

An illustration of mighty in battle:
130. Having dived into the pond of the great war, and swimming about for pleasure in the lotus-forest of enemies, O Destroyer of Sins, you seem like the huge elephant king playfully thrashing about your long arms like his trunk.

An illustration of skilled with weapons:
131. Who among those bitten in the frightful huge army of Jarāsandha was not bitten by the snake-like weapons of Hari, which struck instantaneously?

(32) Compassionate:
132. One who cannot tolerate the pain of another is called "compassionate."

An illustration:
133. I now worship that sun who is joy of the Yadus (Kṛṣṇa), who as the compassionate one produced blissful eyes for the kings who had become blind by going into the prison of the king of Magadha, that dark hole of suffering.[47]

Also,
134. Salutations to the compassion of the Lord, which immediately renders his body helpless and overwhelms his own consciousness with its swift movement. Upon remembering Bhīṣma, the son of Gaṅgā, who lay dying on a bed of sharp arrows, Kṛṣṇa was bathed by compassion with tears from his quivering eyes.

मान्यमानकृत् (३३)—

गुरुब्राह्मण-वृद्धादि-पूजको मान्यमानकृत्; (१३५)

यथा—

अभिवाद्य गुरोः पदाम्बुजं
पितरं पूर्वजमप्यथानतः।
हरिरञ्जलिना तथा गिरा
यदुवृद्धाननमत् क्रमादयम् ॥ (१३६)

दक्षिणः (३४)—

सौशील्य-सौम्यचरितो दक्षिणः कीर्त्यते बुधैः; (१३७)

यथा—

भृत्यस्य पश्यति गुरूनपि नापराधान्
सेवां मनागपि कृतां बहुधाभ्युपैति।
आविष्करोति पिशुनेष्वपि नाभ्यसूयां
शीलेन निर्मलमतिः कमलेक्षणोऽयम् ॥ (१३८)

विनयी (३५)—

औद्धत्यपरिहारी यः कथ्यते विनयीत्यसौ। (१३९)

यथा माघकाव्ये (शिशुपालवधे १३/७)—

अवलोक एव नृपतेः सुदूरतो
रभसाद्रथादवतरीतुमिच्छतः।
अवतीर्णवान् प्रथममात्मना हरि-
र्विनयं विशेषयति सम्भ्रमेण सः ॥ (१४०)

ह्रीमान् (३६)—

ज्ञाते स्मररहस्यैऽन्यैः क्रियमाणे स्तवेऽथवा।
शालीनत्वेन सङ्कोचं भजन् ह्रीमानुदीर्यते ॥ (१४१)

यथा ललितमाधवे—

दरोदञ्चद्गोपीस्तनपरिसरप्रेक्षणभरात्
करोत्कम्पादीषच्चलति किल गोवर्धनगिरौ।
भयार्तैरारब्धस्तुतिरखिलगोपैः स्मितमुखं
पुरो दृष्ट्वा रामं जयति नमितास्यो मधुरिपुः ॥ (१४२)

(33) Respectful:
135. He who honors the gurus, brāhmaṇas, and elders is "respectful."

An illustration:
136. Having given respectful salutations to the lotus-feet of his guru, to his father, and to his elder brother, Hari then bowed and honored the elder Yadus by offering praises to each of them with joined palms.

(34) Favorable:
137. He whose behavior is courteous and gentle is called "favorable" by the wise.

An illustration:
138. Lotus-Eyed Kṛṣṇa does not see even the most serious faults of his servants and repeatedly accepts service rendered to him, no matter how small. Because of his courteous nature, the pure-minded Kṛṣṇa does not show hatred even toward the wicked.

(35) Humble:
139. He who shuns arrogance is said to be "humble."

An illustration is in the *Māghakāvya*:
140. Seeing from a distance King Yudhiṣṭhira beginning to get down from his chariot, Hari quickly got down from his first, thereby eagerly demonstrating his humility.

(36) Modest:
141. He who is embarrassed when his amorous secrets are disclosed, or when he is being praised by others, is called "modest."

An illustration:
142. When Govardhana Mountain started to shake a little, because Kṛṣṇa's hand trembled as he looked at the raised breast of a nearby cowherd woman, all the frightened cowherds (standing beneath the mountain) began to praise him. Seeing Balarāma standing before him with a smile on his face, the Enemy of Madhu looked down with embarrassment.[48] Glory be to this Kṛṣṇa!

शरणागतपालकः (३७)—

पालयन् शरणापन्नान् शरणागतपालकः; (१४३)

यथा—

ज्वर! परिहर वित्रासं
त्वमत्र समरे कृतापराधोऽपि ।
सद्यः प्रपद्यमाने
यदिन्दवति यादवेन्द्रोऽयम् ॥ (१४४)

सुखी (३८)—

भोक्ता च दुःखगन्धैरप्यस्पृष्टश्च सुखी भवेत् ; (१४५)

तत्र आद्यो यथा—

रत्नालङ्कारभारस्तव धनदमनोराज्यवृत्त्याप्यलभ्यः
स्वप्ने दम्भोलिपाणेरपि दुरधिगमं द्वारि तौर्यत्रिकञ्च ।
पार्श्वे गौरीगरिष्ठाः प्रचुरशशिकलाः कान्तसर्वङ्गभाजः
सीमन्तिन्यश्च नित्यं यदुवर! भुवने कस्त्वदन्योऽस्ति भोगी ?
(१४६)

द्वितीयो यथा—

न हानिं न म्लानिं न निजगृहकृत्यव्यसनितां
न घोरं नोद्घूर्णां न किल कदनं वेत्ति किमपि ।
वराङ्गीभिः साङ्गीकृतसुहृदनङ्गाभिरभितो
हरिर्वृन्दारण्ये परमनिशमुच्चैर्विहरति ॥ (१४७)

भक्तसुहृत् (३९)

सुसेव्यो दासबन्धुश्च द्विधा भक्तसुहृन्मतः; (१४८)

तत्र आद्यो यथा विष्णुधर्मे—

तुलसीदलमात्रेण जलस्य चुलुकेन च ।
विक्रीणीते स्वमात्मानं भक्तेभ्यो भक्तवत्सलः ॥ (१४९)

द्वितीयो यथा प्रथमे (१/९/३७)—

स्वनिगममपहाय मत्प्रतिज्ञा-

(37) Protective of those who have taken his shelter:
143. He who protects those who have taken his shelter is "protective of those who have taken his shelter."

An illustration:
144. O Jvara, forget about your fear of committing a sin in this war; the Lord of the Yādavas comes immediately like moonlight to those who have surrendered to him.

(38) Happy:
145. The enjoyer who is without even the least whiff of suffering is "happy."

An illustration of the enjoyer:
146. O Best of the Yadus, your collection of jewelry cannot be obtained by the god of wealth, even in his imagination. The song, dance, and music at your door is impossible for even Indra to attain in his dreams. By your side there are always golden women with beautiful limbs, more beautiful than Pārvatī. Who in this world is a better enjoyer than you?

An illustration of the absence of suffering:
147. Hari knows no deprivation, no fatigue, no burden of his own household duties, no fear, no agitation, and certainly nosuffering of any kind. He spends the whole night in the forest of Vṛndā embraced by the sweet love of women's beautiful-limbed bodies.

(39) A friend of devotees:
148. There are two aspects of "a friend of the devotee": he is easily served and he is a friend to his servant.

An illustration of the first is in the *Viṣṇudharma*:
149. The lover of the devotees sells himself to the devotees for only a leaf of Tulasī and a handful of water.

An illustration of the second is in the First Canto (Bh.P. 1.9.37):
[On his deathbed, Bhīṣma says:]
150. Giving up his own vow (not to take up arms in the Mahābhārata war) to protect my vow (to make him fight), Kṛṣṇa jumped down from the chariot in which he was

मृतमधिकर्तुमवप्लुतो रथस्थः ।
धृतरथचरणोऽभ्ययाच्चलद्गुर्
हरिरिव हन्तुमिभं गतोत्तरीयः ॥ (१५०)

प्रेमवश्यः (४०)—

प्रियत्वमात्रवश्यो यः प्रेमवश्यो भवेदसौ; (१५१)

यथा श्रीदशमे (भा॰ १०/८०/१९)—

सख्युः प्रियस्य विप्रर्षेरङ्गसङ्गातिनिर्वृतः ।
प्रीतो व्यमुञ्चदब्बिन्दून्नेत्राभ्यां पुष्करेक्षणः ॥ (१५२)

यथा वा तत्रैव (भा॰ १०/९/१८)—

स्वमातुः स्विन्नगात्राया विस्रस्तकबरस्रजः ।
दृष्ट्वा परिश्रमं कृष्णः कृपयासीत् स्वबन्धने ॥ (१५३)

सर्वशुभङ्करः (४१)

सर्वेषां हितकारी यः स स्यात् सर्वशुभङ्करः; (१५४)

यथा—

कृताः कृतार्था मुनयो विनोदैः
खलक्षयेणाखिलधार्मिकाश्च ।
वपुर्विमर्देन खलाश्च युद्धे
न कस्य पथ्यं हरिणा व्यधायि? (१५५)

प्रतापी (४२)—

प्रतापी पौरुषोद्भूतशत्रुतापी प्रसिद्धिभाक् । (१५६)

यथा—

भवतः प्रतापतपने भुवनं कृष्ण! प्रतापयति ।
घोरासुरघूकानां शरणमभूत् कन्दरातिमिरम् ॥ (१५७)

कीर्तिमान् (४३)—

साद्गुण्यैर्निर्मलैः ख्यातः कीर्तिमानिति कीर्त्यते । (१५८)

यथा—

त्वद्यशः कुमुदबन्धुकौमुदी
शुभ्रभावमभितो नयन्त्यपि ।

seated, and with a chariot wheel in his hand and his upper garments removed, he rushed toward me like a lion attacking an elephant, making the earth tremble.[49]

(40) Captivated by love :
151. He who is "captivated by love" is captivated only by love.[50]

An illustration is in the Tenth Canto (Bh.P. 10.80.19):
152. Upon embracing his dear friend, the *brāhmaṇa* sage (Śrīdāmā), Kṛṣṇa was greatly moved with love and tears flowed from his lotus eyes.[51]

Another illustration is in the same canto (Bh.P. 10.9.18):
153. Seeing the exhaustion of his own mother, her body drenched with sweat and flowers falling from her loosened braid, Kṛṣṇa allowed himself to be bound out of compassion.[52]

(41) Beneficent to everyone:
154. He who does good to all is "beneficent to everyone."

An illustration:
155. The sages were gratified by his amusing behavior, the virtuous by his destruction of the wicked, and the wicked by their contact with his body in battle.[53] Whose welfare was not fulfilled by Hari?

(42) Imposing:
156. He who is famous for heroic deeds and inflicting pain with weapons is "imposing."

An illustration:
157. When your imposing power illuminated the world in the form of the sun, O Kṛṣṇa, the ferocious owl-demons took refuge in the darkness of the caves.

(43) Famous:
158. He who is well known because he shines with good qualities is called "famous."

An illustration:
159. Since the moonlight coming from the moon of your fame makes everything

नन्दनन्दन! कथं नु निर्ममे
कृष्णभावकलिलं जगत्त्रयम् ? (१५९)

यथा वा ललितमाधवे—

भीता रुद्रं त्यजति गिरिजा श्याममप्रेक्ष्य कण्ठं
शुभ्रं दृष्ट्वा क्षिपति वसनं विस्मितो नीलवासाः ।
क्षीरं मत्वा श्रपयति यमीनीरमाभीरिकोत्का
गीते दामोदर! यशसि ते वीणया नारदेन ॥ (१६०)

रक्तलोकः (४४)—

पात्रं लोकानुरागाणां रक्तलोकं विदुर्बुधाः; (१६१)

यथा प्रथमे (१/११/९)

यर्ह्यम्बुजाक्षापससार भो भवान्
कुरून्मधून् वाथ सुहृद्दिदृक्षया ।
तत्राब्दकोटिप्रतिमः क्षणो भवे-
द्रविं विनाक्ष्णोरिव नस्तवाच्युत! (१६२)

यथा वा—

आशीस्तथ्या जय जय जयेत्याविरास्ते मुनीनां
देवश्रेणीस्तुतिकलकलो मेदुरः प्रादुरस्ति ।
हर्षाद्घोषः स्फुरति परितो नागरीणां गरीयान्
के वा रङ्गस्थलभुवि हरौ भेजिरे नानुरागम् ? (१६३)

साधुसमाश्रयः (४५)—

सदेकपक्षपाती यः स स्यात् साधुसमाश्रयः; (१६४)

यथा—

पुरुषोत्तम! चेदवातरिष्य-
द्भुवनेऽस्मिन्न भवान् भुवः शिवाय ।
विकटासुरमण्डलान्न जाने
सुजनानां बत का दशाभविष्यत् ॥ (१६५)

नारीगणमनोहारी (४६)—

नारीगणमनोहारी सुन्दरीवृन्दमोहनः ॥ (१६६)

white, O Son of Nanda, how is it that the three worlds have become full of blackness?[54]

Also, in the *Lalitamādhava*:
160. Dāmodara, when Nārada sings with his vīṇā of your fame (which is the color white), Pārvatī, no longer seeing Śiva's blue throat, becomes frightened and leaves him; seeing only white Balarāma — who wears only blue — becomes confused and discards his clothes; and the eager cowherd women mistake the water of the Yamunā for milk and begin to boil it.[55]

(44) The impassioner of the world:
161. The vessel of the love of all people is known by the wise as "the impassioner of the world."

An illustration is in the First Canto (Bh.P. 1.11.9):
[The people of Dvārakā say to Kṛṣṇa:]
162. Whenever you go away to the palace of the Kurus (Hastināpura) or to the palace of the Madhus (Mathurā) to see your relatives, O Acyuta, every moment is like a million years for us, and we become like eyes without the sun.

Also,
163. The sages pronounced their true blessings with the words "Glory be! Glory be! Glory be!"; the host of gods roared their mighty praises; and the townspeople proclaimed their deep pleasure. Who would not feel love for Hari in the land of love?

(45) Partial to the good:
164. He who sides only with the good is "partial to the good."

An illustration:
165. Puruṣottama, if you had not come down into this world for the welfare of all beings, alas, who knows what would have happened to the good people surrounded by the multitude of dreadful demons.

(46) Charmer of women:
166. He who enchants many women is a "charmer of women."

यथा श्री दशमे (१०/९०/२६)—

श्रुतमात्रोऽपि यः स्त्रीणां प्रसह्याकर्षते मनः ।
उरुगायोरुगीतो वा पश्यन्तीनाञ्च किं पुनः ॥ (१६७)

यथा वा—

त्वं चुम्बकोऽसि माधव! लोहमयी नूनमङ्गनाजातिः ।
धावति ततस्ततोऽसौ, यतो यतः क्रीडया भ्रमसि ॥ (१६८)

सर्वाराध्यः (४७)—

सर्वेषामग्रपूज्यो यः स सर्वाराध्य उच्यते; (१६९)

यथा प्रथमे (भा॰ १/९/४१)—

मुनिगण-नृपवर्यसङ्कुलेऽन्तः-
सदसि युधिष्ठिर-राजसूय एषाम् ।
अर्हणमुपपेद ईक्षणीयो
मम दृशिगोचर एष आविरात्मा ॥ (१७०)

समृद्धिमान् (४८)—

महासम्पत्तियुक्तो यो भवेदेष समृद्धिमान्; (१७१)

यथा—

षट्पञ्चाशद्यदुकुलभुवां कोटयस्त्वां भजन्ते
वर्षन्त्यष्टौ किमपि निधयश्चार्थजातं तवामी ।
शुद्धान्तश्च स्फुरति नवभिर्लक्षितः सौधलक्षै-
र्लक्ष्मीं पश्यन्मुरदमन! ते नात्र चित्रायते कः ? (१७२)

यथा वा कृष्णकर्णामृते—

चिन्तामणिश्चरणभूषणमङ्गनानां
शृङ्गारपुष्पतरवस्तरवः सुराणाम् ।
वृन्दावने व्रजधनं ननु कामधेनु-
वृन्दानि चेति सुखसिन्धुरहो विभूतिः ॥ (१७३)

वरीयान् (४९)—

सर्वेषामतिमुख्यो यः स वरीयानितीर्यते; (१७४)

An illustration is in the Tenth Canto (Bh.P. 10.90.26):
167. The minds of those women who merely listen to the many songs or poems (about Kṛṣṇa) are conquered and drawn to him. How much more then is this true for those who have actually seen him?

Also,
168. You are a magnet, O Mādhava, for the group of women who are like iron. Wherever you roam in love-play, there they run.

(47) Worthy of everyone's worship:
169. He who is deserving of everyone's highest reverence is called "worthy of everyone's worship."

An illustration is in the First Canto (Bh.P. 1.9.41):
170. The attractive Kṛṣṇa was honored first in the assembly comprised of the best of the sages and kings who had gathered for Yudhiṣṭhira's Rājasūya sacrifice. That Universal Soul now fills my eyes.

(48) Prosperous:
171. He who is associated with great success is "prosperous."

An illustration:
172. Five hundred and sixty million families of Yadus worship you, Kṛṣṇa, Destroyer of Mura; your eight divine treasures continually rain down wealth and in your palace are nine hundred thousand decorated rooms for women. Who here is not amazed after observing your prosperity?

Another illustration is in the *Kṛṣṇakarṇāmṛta*:
173. In Vṛndāvana the anklets of the women are "thought-jewels," the trees whose flowers are used for decorating the gods are "wishing-trees," and the cows of Vraja are "cows of plenty."[56] Ah, such is the plenitude of the Ocean of Happiness!

(49) Eminent:
174. He whom all desire to meet is called "eminent."

यथा—

ब्रह्मन्नत्र पुरद्विषा सह पुरः पीठे निषीद क्षणं
तूष्णीं तिष्ठ सुरेन्द्र! चाटुभिरलं वारीश! दूरीभव ।
एते द्वारि मुहुः कथं सुरगणाः कुर्वन्ति कोलाहलं
हन्त द्वारवतीपतेरवसरो नाद्यापि निष्पद्यते ॥ (१७५)

ईश्वरः (५०)—

द्विधेश्वरः स्वतन्त्रश्च दुर्ल्लङ्घ्याज्ञश्च कीर्त्यते; (१७६)

तत्र स्वतन्त्रो यथा—

कृष्णः प्रसादमकरोदपराध्यतेऽपि
पादाङ्कमेव किल कालियपन्नगाय ।
न ब्रह्मणे दृशमपि स्तुवतेऽप्यपूर्वं
स्थाने स्वतन्त्रचरितो निगमैर्नुतोऽयम् ॥ (१७७)

दुर्ल्लङ्घ्याज्ञो यथा तृतीये (भा॰ ३/२/२१)—

स्वयन्त्वसाम्यातिशयस्त्र्यधीशः
स्वाराज्यलक्ष्म्याप्तसमस्तकामः ।
बलिं हरद्भिश्चिरलोकपालैः
किरीटकोटीडितपादपीठः ॥ (१७८)

यथा वा—

नव्ये ब्रह्माण्डवृन्दे सृजति विधिगणः सृष्टये यः कृताज्ञो
रुद्रौघः कालजीर्णे क्षयमवतनुते यः क्षयायानुशिष्टः ।
रक्षां विष्णुस्वरूपा विदधति तरुणे रक्षितो ये त्वदंशाः
कंसारे! सन्ति सर्वे दिशि दिशि भवतः शासनेऽजाण्डनाथाः ॥
(१७९)

अथ सदास्वरूपसम्प्राप्तः (५१)—

सदास्वरूपसम्प्राप्तो मायाकार्यावशीकृतः; (१८०)

यथा प्रथमे (भा॰ १/११/३९)—

एतदीशनमीशस्य प्रकृतिस्थोऽपि तद्गुणैः ।
न युज्यते सदात्मस्थैर्यथा बुद्धिस्तदाश्रया ॥ (१८१)

An illustration:
175. "Brahmā, sit down here in front with Śiva for a few moments! Indra, wait quietly! Vāruṇa, enough of your flattery! Go away from here! You gods, why are you now making such a racket at the door? This is not the time for you to meet the Lord of Dvārakā!"[57]

(50) Supreme:
176. There are two aspects of being "supreme;" he is "independent" and "impossible to overpower."

An illustration of independence:
177. Kṛṣṇa showered grace upon even those who offended him; for example, he gave the mark of his foot to the snake Kāliya. But he did not give even a vision of himself to Brahmā, even though Brahmā praised him in an unprecedented fashion. Because of this, the scriptures extol his actions as independent.

An illustration of impossible to overpower is in the Third Canto (Bh.P. 3.2.21):
178. He is himself the highest lord of the three worlds whose superiority has no equal. All his desires are fulfilled, since he overflows with his own independent prosperity. His footstool is adorned with the tops of the crowns of millions of guardians of the world who are offering tribute to him.

Also,
179. All the gods of the universes everywhere are under your command, O Slayer of Kaṃsa, including the group of Brahmās you command to create the new universes, the multitude of Rudras you order to spread destruction at the end of time, and your own protective forms of Viṣṇu who protect the world when it is young.

(51) Always maintains his own form:
180. He who is not subject to the effects of illusion (*māyā*) "always maintains his own form."

An illustration is in the First Canto (Bh.P. 1.11.39):
181. The divine mastery of this divinity is that even though he dwells within the realm of matter, he is never effected by its qualities; this is also true for the intellect that has taken refuge in him.

सर्वज्ञः (५२)—

परचित्तस्थितं देशकालाद्यन्तरितं तथा ।
यो जानाति समस्तार्थं स सर्वज्ञो निगद्यते ॥ (१८२)

यथा प्रथमे (भा॰ १/१५/११)—

यो नो जुगोप वनमेत्य दुरन्तकृच्छ्राद्-
दुर्वाससोऽरिरचितादयुताग्रभुग्यः ।
शाकान्नशिष्टमुपयुज्य यतस्त्रिलोकीं
तृप्ताममंस्त सलिले विनिमग्नसङ्घः ॥ (१८३)

नित्यनूतनः (५३)—

सदानुभूयमानोऽपि करोत्यननुभूतवत् ।
विस्मयं माधुरीभिर्यः स प्रोक्तो नित्यनूतनः ॥ (१८४)

यथा प्रथमे (भा॰ १/११/३४)—

यद्यप्यसौ पार्श्वगतो रहोगत-
स्तथापि तस्याङ्घ्रियुगं नवं नवम् ।
पदे पदे का विरमेत तत्पदा-
च्चलापि यच्छ्रीर्न जहाति कर्हिचित् ॥ (१८५)

यथा वा ललितमाधवे—

कुलवर-तनुधर्मग्राववृन्दानि भिन्दन्
सुमुखि! निशितदीर्घापाङ्गटङ्कच्छटाभिः ।
युगपदयमपूर्वः कः पुरो विश्वकर्मा
मरकतमणिलक्षैर्गोष्ठकक्षां चिनोति ॥ (१८६)

सच्चिदानन्दसान्द्राङ्गः (५४)—

सच्चिदानन्दसान्द्राङ्गश्चिदानन्दघनाकृतिः ; (१८७)

यथा—

क्लेशे क्रमात् पञ्चविधे क्षयं गते
यद्ब्रह्मसौख्यं स्वयमस्फुरत् परम् ।
तद्व्यर्थयन् कः पुरतो नराकृतिः
श्यामोऽयमामोदभरः प्रकाशते ॥ (१८८)

(52) Omniscient:
182. He who knows everything in the minds of others even when separated by time and space is called "omniscient."

An illustration is in the First Canto (Bh.P. 1.15.11):
183. He protected us from the terrible calamity of Durvāsā's curse, which was engineered by our enemy (Duryodhana) when Durvāsā along with ten thousand of his disciples wished to eat, by entering the forest and eating the leftover vegetables, thereby causing the group of disciples to believe that the three worlds were satisfied.[58]

(53) Ever fresh and new:
184. He who is experienced at every moment in a manner that produces a sweet wonder never experienced before is said to be "ever fresh and new."

An illustration is in the First Canto (Bh.P. 1.11.34):
185. Although he stood beside them in secrecy, his two feet appeared fresh and new every moment. What woman could resist the feet of him whom Lakṣmī, even though she is fickle, never abandons?

Also, in the *Lalitamādhava*:
186. Who is this unique builder standing before us, O beautiful-faced lady? He is constructing a courtyard for the cows with millions of emeralds, and at the same time, with a multitude of chisels in the form of sharp sidelong glances, he is shattering the heap of rock that is the duty of virtuous women.

(54) Concentrated form of Being, Consciousness, and Bliss:
187. He whose form consists of complete, condensed consciousness and bliss is a "concentrated form of Being, Consciousness, and Bliss."[59]

An illustration:
188. Who is this Dark One who appears before us in the form of a man saturated with joy, rendering worthless the highest joy of Brahman, which manifests itself when the five types of pain have been overcome?[60]

यथा वा ब्रह्मसंहितायामादिपुरुषरहस्ये (५/५१)—

यस्य प्रभाप्रभवतो जगदण्डकोटि-
कोटिष्वशेषवसुधादिविभूतिभिन्नम् ।
तद्ब्रह्म निष्कलमनन्तमशेषभूतं
गोविन्दमादिपुरुषं तमहं भजामि ॥ (१८९)

अतः श्रीवैष्णवैः सर्वश्रुतिस्मृतिनिदर्शनैः ।
तद्ब्रह्म श्रीभगवतो विभूतिरिति कीर्त्यते ॥ (१९०)

तथा हि यामुनाचार्यस्तोत्रे—

यदण्डमण्डान्तरगोचरञ्च य-
द्दशोत्तराण्यावरणानि यानि च ।
गुणाः प्रधानं पुरुषः परं पदं
परात्परं ब्रह्म च ते विभूतयः ॥ (१९१)

सर्वसिद्धिनिषेवितः (५५)—

स्ववशाखिलसिद्धिः स्यात् सर्वसिद्धिनिषेवितः ; (१९२)

यथा—

दशभिः सिद्धसखीभि-
र्वृता महासिद्धयः क्रमादष्टौ ।
अणिमादयो लभन्ते
नावसरं द्वारि कृष्णस्य ॥ (१९३)

अथ अविचिन्त्यमहाशक्तिः (५६)—

दिव्यसर्गादिकर्तृत्वं ब्रह्मरुद्रादिमोहनम् ।
भक्तप्रारब्धविध्वंस इत्याद्यचिन्त्यशक्तिता ॥ (१९४)

तत्र दिव्यसर्गादिकर्तृत्वं यथा—

आसीच्छायाद्वितीयः प्रथममथ विभुर्वत्सडिम्भादिदेहा-
नंशेनाशेन चक्रे तदनु बहुचतुर्बाहुतां तेषु तेने ।
वृत्तस्तत्त्वादिवीतैरथ कमलभवैः स्तूयमानोऽखिलात्मा
तावद् ब्रह्माण्डसेव्यः स्फुटमजनि ततो यः प्रपद्ये तमीशम् ॥
(१९५)

Also, in the Ādipuruṣarahasya of the *Brahma Saṃhitā*:
189. I worship Govinda, the Primal Person, that form of Brahman — the undivided, eternal foundation of everything — that is differentiated by divine powers from its source into all the worlds in the millions and millions of universes.[61]

190. For this reason, Brahman is called the divine power of Śrī Bhagavān by the Śrī Vaiṣṇavas,[62] who are well versed in all scriptures.

For it says in the hymn of Yāmunācārya:[63]
[Addressed to Bhagavān:]
191. The universe, the interior realm of the universe, the ten concealed, superior qualities of the three characteristics of existence, matter, all souls, Vaikuṇṭha, and the highest realm of Brahman — all these are your divine powers.

(55) Endowed with all spiritual powers:
192. He who has all spiritual powers under his own control is "endowed with all spiritual powers."

An illustration:
193. The eight great spiritual powers, beginning with the ability to become as small as an atom, along with the ten friends of these spiritual powers, exist within Kṛṣṇa, but these have not obtained the opportunity for service, and remain at his door.[64]

(56) Endowed with inconceivably magnificent energy:
194. "Inconceivably magnificent energy" involves such things as the creation of divine worlds, the enchantment of Brahmā, Śiva, and the other gods, and the destruction of the devotee's karma that has already begun to take effect.

An illustration of the creation of divine worlds:
195. The All-Powerful Lord, who was first a single body, created the bodies of the cowherd boys and calves with a portion of himself, and then animated them with his four-armed form. I surrender to that Lord, who abides with hidden realities, but took birth so that he could be worshipped by the entire universe after being praised by Brahmā and other gods as the soul of everything.[65]

ब्रह्मरुद्रादिमोहनं यथा—

मोहितः शिशुकृतौ पितामहो
हन्त शम्भुरपि जृम्भितो रणे ।
येन कंसरिपुणाद्य तत्पुरः
के महेन्द्र! विबुधा भवद्विधाः ? (१९६)

भक्तप्रारब्धविध्वंसो यथा श्रीदशमे (भा॰ १०/४५/४५)—

गुरुपुत्रमिहानीतं निजकर्मनिबन्धनम् ।
आनयस्व महाराज! मच्छासनपुरस्कृतः ॥ (१९७)

आदि-शब्देन दुर्घटघटनापि यथा—

अपि जनिपरिहीनः सूनुराभीरभर्त्तु-
र्विभुरपि भुजयुग्मोत्सङ्गपर्याप्तमूर्तिः ।
प्रकटितबहुरूपोऽप्येकरूपः प्रभुर्मे
धियमयमविचिन्त्यानन्तशक्तिर्धिनोति ॥ (१९८)

कोटिब्रह्माण्डविग्रहः (५७)—

अगण्यजगदण्डाढ्यः कोटिब्रह्माण्डविग्रहः ।
इति श्रीविग्रहस्यास्य विभुत्वमनुकीर्तितम् ॥ (१९९)

यथा तत्रैव (भा॰ १०/१४/११)—

क्वाहं तमोमहदहंखचराग्निवार्भू-
संवेष्टिताण्डघटसप्तवितस्तिकायः ?
क्वेदृग्विधाविगणिताण्डपराणुचर्या-
वाताध्वरोमविवरस्य च ते महित्वम् ? (२००)

यथा वा—

तत्त्वैर्ब्रह्माण्डमाढ्यं सुरकुलभुवनैश्चाङ्कितं योजनानां
पञ्चाशत्कोट्यखर्वक्षितिखचितमिदं यच्च पातालपूर्णम् ।
तादृग् ब्रह्माण्डलक्षायुतपरिचयभागैककक्षं विधात्रा
दृष्टं यस्यात्र वृन्दावनमपि भवतः कः स्तुतौ तस्य शक्तः ? (२०१)

An illustration of the enchantment of Brahmā, Śiva, and the other gods:
196. O Mahendra, who among you gods is equal to the Enemy of Kaṃsa, who enchanted Brahmā when he stole the calves and even made Śiva yawn during a battle?[66]

An illustration of the destruction of the devotee's karma that has already begun to take effect is in the Tenth Canto (Bh.P. 10.45.45):
[Kṛṣṇa speaks to Death in the land of the dead:]
197. My guru's son comes here because of his own karma; nevertheless, obey my command and bring him to me.[67]

The word "inconceivable" (*avicintya*) means accomplishing even the impossible. Here is an illustration:
198. Even though he is without origin he became the cowherd king's son; even though he is omnipresent he took a form suitable for holding on a lap and hugging with two arms; even though he can manifest himself in infinite forms he assumed a single form. This Lord with inconceivable and infinite energy delights my mind.[68]

(57) Has millions of universes existing within his body:
199. Since he is connected with innumerable universes it is said that he "has millions of universes existing within his body." Therefore, his blessed body is said to be omnipresent.

An illustration is in the Tenth Canto (Bh.P. 10.14.11):
(Brahmā says to Kṛṣṇa:)
200. I have a body that measures seven of my hand spans and is confined to this egg-shaped pot that consists of matter, intelligence, ego, ether, air, fire, water, and earth. Then what am I, compared to the majesty of you in whom innumerable egg-like universes such as mine flow in and out of the pores of your body like tiny atoms?

Also,
201. The universe is richly endowed with numerous realities, is abundant with the abodes of many gods, is teeming with millions of planets that cover a distance of 500 million yojanas, and is filled with many underworlds. In just one chamber here in Vṛndāvana, Brahmā saw an unlimited multitude of such universes. Who, then, can describe you whose Vṛndāvana is like this?

अवतारावलीबीजम् (५८)—

अवतारावलीबीजमवतारी निगद्यते; (२०२)

यथा श्रीगीतगोविन्दे—

वेदानुद्धरते जगन्ति वहते भूगोलमुद्बिभ्रते
दैत्यं दारयते बलिं छलयते क्षत्रक्षयं कुर्वते ।
पौलस्त्यं जयते हलं कलयते कारुण्यमातन्वते
म्लेच्छान् मूर्च्छयते दशाकृतिकृते कृष्णाय तुभ्यं नमः । (२०३)

हतारिगतिदायकः (५९)—

मुक्तिदाता हतारीणां हतारिगतिदायकः; (२०४)

यथा—

पराभवं फेनिल-वक्रताञ्च
बन्धञ्च भीतिञ्च मृतिञ्च कृत्वा ।
पवर्गदातापि शिखण्डमौले!
त्वं शात्रवाणामपवर्गदोऽसि ॥ (२०५)

यथा वा—

चित्रं मुरारे! सुरवैरिपक्ष-
स्त्वया समन्तादनुबद्धयुद्धः ।
अमित्रवृन्दान्यविभिद्य भेदं
मित्रस्य कुर्वन्नमृतं प्रयाति ॥ (२०६)

आत्मारामगणाकर्षी (६०)—

आत्मारामगणाकर्षीत्येतद्व्यक्तार्थमेव हि; (२०७)

यथा—

पूर्णपरमहंसं मां माधव! लीलामहौषधिघ्राता ।
कृत्वा बत सारङ्गं व्यधित कथं सारसे तृषितम् ? (२०८)

अथासाधारणगुणचतुष्के लीला-माधुर्यम् (६१) यथा बृहद्वामने—

सन्ति यद्यपि मे प्राज्या लीलास्तास्ता मनोहराः ।
न हि जाने स्मृते रासे मनो मे कीदृशं भवेत् ॥ (२०९)

(58) Is the origin of all incarnations:
202. The source of incarnations is called the "origin of all incarnations."[69]

An illustration is in the *Śrī Gītagovinda*:
203. All glory to you Kṛṣṇa, the source of the ten incarnations: you uphold the Vedas (Fish avatāra), you support the world (Tortoise avatāra), you lift up the earth (Boar avatāra), you tear open the demon (Man-Lion avatāra), you trick Bali (Dwarf avatāra), you destroy the warrior caste (Paraśurāma), you defeat Rāvaṇa (Rāma), you wield the plow (Balarāma), you spread compassion (Buddha), and you conquer the barbarians (Kalki).

(59) Gives salvation to slain enemies:
204. He who grants liberation to the slain enemies "gives salvation to slain enemies."[70]

An illustration:
205. O Kṛṣṇa, wearer of the peacock crown, you subdue your enemies by closing their foaming mouths, filling them with terror, and then killing them.Even though you deal them death in this way, you grant them liberation.[71]

Also,
206. It is very strange, Murāri, that the enemies of the gods who had surrounded you on all sides for war were unable to pierce their foes, but piercing their friend the sun, achieved liberation.[72]

(60) Attracts all those who are absorbed in the Self:
207. The meaning of "attracts all those who are absorbed in the Self" is clear enough.

An illustration:
208. O Mādhava, I am a fully realized Supreme Swan (Paramahaṃsa)[73] who has caught a mere whiff of that great medicinal herb that is your divine play (*līlā*). Ah, how is it then that it has turned me into a small cātaka bird who is thirsty for Rasa?[74]

And now the four extraordinary qualities—
An illustration of (61) "sweetness of the divine love play" is in the *Bṛhad-Vāmana*:
209. Although all my infinite and various divine love play is mind-stealing, I never know what will happen to my mind when I remember the rāsa-līlā.[75]

यथा वा—

परिस्फुरत् सुन्दरं चरितमत्र लक्ष्मीपते-
स्तथा भुवननन्दिनस्तदवतारवृन्दस्य च ।
हरेरपि चमत्कृतिप्रकरवर्द्धनः किन्तु मे
बिभर्ति हृदि विस्मयं कमपि रासलीलारसः ॥ (२१०)

प्रेम्णा प्रियाधिक्यम् (६२) यथा श्रीदशमे (१०/३१/१५)—

अटति यद्भवानह्नि काननं
त्रुटिर्युगायते त्वामपश्यताम् ।
कुटिलकुन्तलं श्रीमुखञ्च ते
जड उदीक्षतां पक्ष्मकृद्दृशाम् ॥ (२११)

यथा वा—

ब्रह्मरात्रिततिरप्यघशत्रो !
सा क्षणार्द्धवदगात्तव सङ्गे ।
हा क्षणार्द्धमपि बल्लविकानां
ब्रह्मरात्रिततिवद्विरहेऽभूत् ॥ (२१२)

वेणुमाधुर्यम् (६३) यथा तत्रैव (भा० १०/३५/१५)—

सवनशस्तदुपधार्य सुरेशाः
शक्र-शर्व-परमेष्ठि पुरोगाः ।
कवय आनतकन्धरचित्ताः
कश्मलं ययुरनिश्चिततत्त्वाः ॥ (२१३)

यथा वा विदग्धमाधवे—

रुन्धन्नम्बुभृतश्चमत्कृतिपरं कुर्वन् मुहुस्तुम्बुरुं
ध्यानादन्तरयन् सनन्दनमुखान् विस्मेरयन् वेधसम् ।
औत्सुक्यावलिभिर्बलिं चटुलयन् भोगीन्द्रमाघूर्णयन्
भिन्दन्नण्डकटाहभित्तिमभितो बभ्राम वंशीध्वनिः ॥ (२१४)

रूपमाधुर्यम् (६४) यथा तृतीये (भा० ३/२/१२)—

यन्मर्त्यलीलौपयिकं स्वयोग-
मायाबलं दर्शयता गृहीतम् ।
विस्मापनं स्वस्य च सौभगर्द्धेः
परं पदं भूषणभूषणाङ्गम् ॥ (२१५)

Also,
[Uddhava says:]
210. Let the beautiful actions of Nārāyaṇa, the Lord of Lakṣmī, whose incarnations bring joy to the world, shine forth here; but the Rasa of the rāsa-līlā, which increases the astonishment even of Hari, brings incredible amazement to my heart.

An illustration of (62) "supreme love" is in the Tenth Canto (Bh.P. 10.31.15):
[Words of the gopīs:]
211. When you go to the forest for the day, a second seems like an eon for us who cannot see you; and when we look at your beautiful face and curly hair we think that the one who created eyelashes must be stupid.[76]

Also,
212. O Enemy of Agha, the entire night of Brahmā passed like half a second for the cowherd women when united with you, but alas, a half a second was like an entire night of Brahmā for those same cowherd women when separated from you.

An illustration of (63) "the sweetness of the flute" is in the Tenth Canto (Bh.P. 10.35.15):
213. Listening to the sound of his flute again and again, the chief of the gods headed by Indra, Śiva, and Brahmā strained their necks and minds in its direction, and even though they are very learned they were not able to understand it and stood dumbfounded.

Also, in the *Vidagdhamādhava*:
214. The sound of his flute drifted everywhere, stopping the clouds, astonishing the sage Tumburu again and again, interrupting the meditation of Sanandana and the other yogīs, amazing Brahmā, causing Bali to tremble with desire, making the king of snakeswhirl around, and shattering the eggshell that contains the universe.

An illustration of (64) "sweetness of form" is in the Third Canto (Bh.P. 3.2.12):
215. He assumed a form suitable for human play to manifest the power of his own creative abilities (*yoga-māyā*). The beauty of this form achieved the highest peak of perfection and amazed even him. His limbs were so lovely that they ornamented his ornaments.

श्रीदशमे च (भा॰ १०/२९/४०)—

का स्त्र्यङ्ग ! ते कलपदायतवेणुगीत
सम्मोहितार्यचरितान्न चलेत् त्रिलोक्याम् ।
त्रैलोक्यसौभगमिदञ्च निरीक्ष्य रूपं
यद्गो-द्विज-द्रुम-मृगाः पुलकान्यबिभ्रन् ? (२१६)

यथा वा ललितमाधवे—

अपरिकलितपूर्वः कश्चमत्कारकारी
स्फुरति मम गरीयानेष माधुर्यपूरः?
अयमहमपि हन्त प्रेक्ष्य यं लुब्धचेताः
सरभसमुपभोक्तुं कामये राधिकेव ॥ (२१७)

समस्तविविधाश्चर्य-कल्याणगुणवारिधेः ।
गुणानामिह कृष्णस्य दिङ्मात्रमुपदर्शितम् ॥ (२१८)

यथा च श्रीदशमे (भा॰ १०/१४/७)—

गुणात्मनस्तेऽपि गुणान् विमातुं
हितावतीर्णस्य क ईशिरेऽस्य ?
कालेन यैर्वा विमिताः सुकल्पै-
र्भूपांसवः खे मिहिका द्युभासः ॥ (२१९)

नित्यगुणो वनमाली यदपि शिखामणिरशेषनेतृणाम् ।
भक्तापेक्षिकमस्य त्रिविधत्वं लिख्यते तदपि ॥ (२२०)

हरिः पूर्णतमः पूर्णतरः पूर्ण इति त्रेधा ।
श्रेष्ठमध्यादिभिः शब्दैर्नाट्ये यः परिपठ्यते ॥ (२२१)

प्रकाशिताखिलगुणः स्मृतः पूर्णतमो बुधैः ।
असर्वव्यञ्जकः पूर्णतरः पूर्णोऽल्पदर्शकः ॥ (२२२)

कृष्णस्य पूर्णतमता व्यक्ताऽभूद गोकुलान्तरे ।
पूर्णता पूर्णतरता द्वारका-मथुरादिषु ॥ (२२३)

Also, in the Tenth Canto (Bh.P. 10.29.40):
216. Darling, what woman in all of the three worlds would not swerve from the path of virtue after being enchanted by the ravishing music of your flute and gazing upon your beautiful body — the loveliest in the entire universe — which thrills even the cows, birds, trees, and deer?

Also, in the *Lalitamādhava*:
[Looking at a piece of Govardhana Mountain, a piece of his own self, Kṛṣṇa says:]
217. What is this thing full of sweetness appearing before me? I have never seen anything like it before: it astonishes me with its extreme preciousness. Ah, after seeing it, my heart becomes greedy and I eagerly wish to enjoy it as Rādhā would.[77]

218. Only a brief indication has been given here of the qualities of Kṛṣṇa, who is an ocean of an infinite variety of wonderful and auspicious qualities.

For it says in the Tenth Canto (Bh.P. 10.14.7):
219. Who can count the qualities of you, O Lord, who are the essence of all qualities descended for the good of the world? No one can count them, not even those who are so skilled that they can count the particles of dust on earth, the drops of dew in the air, or the rays of the sun.

220. Although Kṛṣṇa is garlanded with a wreath of eternal qualities and is the crown jewel of all lovers, he is depicted in three different ways according to the capacity of the devotees.[78]

221. Just as the heroic lover is described in the *Nāṭya Śāstra* with the words "superior," "average," and "inferior," so too Hari appears in the three forms of "fullest," "fuller," "full."

222. The wise consider the form in which all qualities are fully manifest as the "fullest"; the form in which all qualities are not fully manifest as the "fuller"; and the form in which only a few qualities are manifest as the "full."

223. The "fullest" form of Kṛṣṇa was revealed in Gokula; the "fuller" form was revealed in Mathurā, and the "full" form was revealed in Dvārakā.[79]

स पुनश्चतुर्विधः स्याद् धीरोदात्तश्च धीरललितश्च ।
धीरप्रशान्तनामा तथैव धीरोद्धतः कथितः ॥ (२२४)

बहुविध-गुण-क्रियाणा-
मास्पदभूतस्य पद्मनाभस्य ।
तत्तल्लीलाभेदाद्-
विरुध्यते न हि चतुर्विधता ॥ (२२५)

तत्र धीरोदात्तः—

गम्भीरो विनयी क्षन्ता करुणः सुदृढव्रतः ।
अकत्थनो गूढगर्वो धीरोदात्तः सुसत्त्वभृत् ॥ (२२६)

यथा—

वीरम्मन्य-मदप्रहारि-हसितं धौरेयमार्त्तोद्धृतौ
निर्व्यूढव्रतमुन्नतक्षितिधरोद्धारेण धीराकृतिम् ।
मय्युच्चैः कृतकिल्बिषेऽपि मधुरं स्तुत्या मुहुर्यन्त्रितं
प्रेक्ष्य त्वां मम दुर्वितर्क्यहृदयं धीर्गीश्च न स्पन्दते ॥ (२२७)

गम्भीरत्वादि-सामान्यगुणा यदिह कीर्त्तिताः ।
तदेतेषु तदाधिक्यप्रतिपादनहेतवे ॥ (२२८)

इदं हि धीरोदात्तत्वं पूर्वैः प्रोक्तं रघूद्वहे ।
तत्तद्भक्तानुसारेण तथा कृष्णे विलोक्यते ॥ (२२९)

धीरललित—

विदग्धो नवतारुण्यः परिहासविशारदः ।
निश्चिन्तो धीरललितः स्यात् प्रायः प्रेयसीवशः ॥ (२३०)

यथा—

वाचा सूचितशर्वरीरतिकलाप्रागल्भ्यया राधिकां
व्रीडाकुञ्चितलोचनां विरचयन्नग्रे सखीनामसौ ।
तद्वक्षोरुहचित्रकेलिमकरीपाण्डित्यपारं गतः
कैशोरं सफलीकरोति कलयन् कुञ्जे विहारं हरिः ॥ (२३१)

224. Kṛṣṇa is further categorized according to the four types of heroic lovers: 1) boldly noble, 2) boldly amorous, 3) boldly tranquil, and 4) boldly haughty.[80]

225. There is no contradiction between these four different forms, because the lotus-naveled Kṛṣṇa, who is the abode of many different kinds of qualities and activities, engages in a great variety of divine play.

1) Boldly noble:
226. The "boldly noble" is profound, well-behaved, forgiving, compassionate, resolute, humble, modest, and very courageous.

An illustration:
[Mahendra speaks of Kṛṣṇa:]
227. I am unable to think or speak after seeing you. Your smile shatters the pride of heroic men, you are the vehicle for uplifting the afflicted, your vows are fully accomplished, you were courageous when holding up the big mountain, you are sweet to me even though I was very sinful, you are constantly restrained when being praised, and your heart is difficult to comprehend.[81]

228. General qualities, such as "profundity," that have already been mentioned are mentioned here again to indicate their abundance in these particular forms of Kṛṣṇa.

229. Previous writers have ascribed the "boldly noble" type to Rāma. According to certain kinds of devotees, Kṛṣṇa can also be regarded in this way.

2) Boldly amorous:
230. The "boldly amorous" is artistic, freshly youthful, humorous, carefree, and usually under the control of his lovers.

An illustration:
231. Making Rādhā close her eyes with embarrassment by frankly describing the art of their nightly love-making in front of her girlfriends, Kṛṣṇa goes on to the height of cleverness by taking advantage of this situation and painting Makarī designs on her breasts. Sporting in this way in the love-bower, Hari achieves success as an adolescent lover.[82]

गोविन्द प्रकटं धीरललितत्वं प्रदृश्यते ।
उदाहरन्ति नाट्यज्ञाः प्रायोऽत्र मकरध्वजम् ॥ (२३२)

धीरशान्तः—

शमप्रकृतिकः क्लेशसहनश्च विवेचकः ।
विनयादिगुणोपेतो धीरशान्त उदीर्यते ॥ (२३३)

यथा—

विनयमधुरमूर्त्तिर्मन्थरस्निग्धतारो
वचनपटिमभङ्गीसूचिताशेषनीतिः ।
आभिदधदिह धर्मं धर्मपुत्रोपकण्ठे
द्विजपतिरिव साक्षात् प्रेक्ष्यते कंसवैरी ॥ (२३४)

युधिष्ठिरादिको धीरैर्धीरशान्तः प्रकीर्त्तितः ॥ (२३५)

धीरोद्धतः—

मात्सर्यवानहङ्कारी मायावी रोषणश्चलः ।
विकत्थनश्च विद्वद्भिर्धीरोद्धत उदाहृतः ॥ (२३६)

यथा—

आः पापिन्! यवनेन्द्र! दर्दुर! पुनर्व्याघुट्य सद्यस्त्वया
वासः कुत्रचिदन्धकूप-कुहरक्रोडेऽद्य निर्मीयताम् ।
हेलोत्तानितदृष्टिमात्रभसित-ब्रह्माण्डभाण्डः पुरो
जागर्मि त्वदुपग्रहाय भुजगः कृष्णोऽत्र कृष्णाभिधः ॥ (२३७)

धीरोद्धतस्तु विद्वद्भिर्भीमसेनादिरुच्यते ॥ (२३८)

मात्सर्याद्याः प्रतीयन्ते दोषत्वेन यदप्यमी ।
लीलाविशेषशालित्वान्निर्दोषेऽत्र गुणाः स्मृताः ॥ (२३९)

यथा वा—

अम्भोभारभरप्रणम्र-जलदभ्रान्तिं वितन्वन्नसौ
घोराडम्बरडम्बरः सुविकटामुत्क्षिप्य हस्तार्गलाम् ।
दुर्वारः परवारणः स्वयमहं लब्धोऽस्मि कृष्णः पुरो
रे श्रीदामकुरङ्ग! सङ्गरभुवो भङ्गं त्वमङ्गीकुरु ॥ (२४०)

232. Govinda can clearly be regarded as the "boldly amorous" type; however, those versed in dramatics usually illustrate this type with Kāmadeva, the god of love.

3) Boldly tranquil:
233. The "boldly tranquil" is naturally calm, good at enduring pain, discriminating, and possesses qualities such as politeness.

An illustration:
234. Kṛṣṇa, the enemy of Kaṃsa, is sweet and polite with steady affectionate eyes. He teaches all wise conduct with clever speech. While explaining dharma to the son of Dharma (Yudhiṣṭhira), he appears clearly as the best of the brāhmaṇas.[83]

235. The wise have classified Yudhiṣṭhira and other similar figures as boldly tranquil.

4) Boldly haughty:
236. The wise say the "boldly haughty" is jealous, egotistical, deceptive, short-tempered, restless, and a braggart.

An illustration:
237. Hey king of the barbarians! You sinner, you frog! Go back home immediately and take up residence somewhere inside a hole in a dark well. I am a black snake named Kṛṣṇa who reduces the entire universe to ashes with just a single frivolous glance, and I am ready to swallow you up.[84]

238. The wise, however, usually characterize such figures as Bhīma as boldly haughty.

239. Although jealousy and the other qualities just mentioned are usually considered to be bad, here they are considered to be good qualities since they are associated with the specialness of the divine play.

An illustration:
240. Hey Śrīdāmā, you poor little deer, you should flee from this battlefield. I who stand before you am Kṛṣṇa in the form of a huge invincible elephant ready to destroy enemies. I make a terrifying roar like a mighty cloud bent low with a heavy burden of water, and lift my elephant trunk-like arm which is as huge as the massive bolt that locks a gate.

मिथोविरोधिनोऽप्यत्र केचिन्निगदिता गुणाः ।
हरौ निरङ्कुशैश्वर्यात् कोऽपि न स्यादसम्भवः ॥ (२४१)

तथा च कौर्मे—

अस्थूलश्चानणुश्चैव स्थूलोऽणुश्चैव सर्वतः ।
अवर्णः सर्वतः प्रोक्तः श्यामो रक्तान्तलोचनः ।
ऐश्वर्ययोगाद्भगवान् विरुद्धार्थोऽभिधीयते ॥ (२४२)

तथापि दोषाः परमे नैवाहार्याः कथञ्चन ।
गुणा विरुद्धा अप्येते समाहार्याः समन्ततः ॥ (२४३)

महावाराहे च—

सर्वे नित्याः शाश्वताश्च देहास्तस्य परात्मनः ।
हानोपादानरहिता नैव प्रकृतिजाः क्वचित् ॥ (२४४)

परमानन्दसन्दोहा ज्ञानमात्राश्च सर्वतः ।
सर्वे सर्वगुणैः पूर्णाः सर्वदोषविवर्जिताः ॥ (२४५)

वैष्णवतन्त्रेऽपि—

अष्टादशमहादोषै रहिता भगवत्तनुः ।
सर्वैश्वर्यमयी सत्यविज्ञानानन्दरूपिणी ॥ (२४६)

अष्टादश महादोषाः यथा विष्णुयामले—

मोहस्तन्द्रा भ्रमो रूक्षरसता काम उल्बणः ।
लोलता मदमात्सर्ये हिंसा खेदपरिश्रमौ ॥ (२४७)

असत्यं क्रोध आकाङ्क्षा आशङ्का विश्वविभ्रमः ।
विषमत्वं परापेक्षा दोषा अष्टादशोदिताः ॥ इति । (२४८)

इत्थं सर्वावतारेभ्यस्ततोऽप्यत्रावतारिणः ।
व्रजेन्द्रनन्दने सुष्ठु माधुर्यभर ईरितः ॥ (२४९)

तथा च ब्रह्मसंहितायामादिपुरुषरहस्ये (५/५९)—

यस्यैकनिःश्वसितकालमथावलम्ब्य
जीवन्ति रोमविलजा जगदण्डनाथाः ।

241. Some of these qualities are said to be mutually contradictory, but none of them is impossible for Hari, because of his all-powerful nature.

An illustration is in the *Kurma Purāṇa*:
242. The Lord is neither gross nor subtle, but everywhere he is gross and subtle. It is said that he is everywhere without color, yet he is dark blue and the corners of his eyes are red. Because of his all-powerful nature, the Lord is said to encompass contradictions.

243. Even though the Lord is the repository of all contradictory qualities, faults never in any way approach him.

And in the *Mahāvarāha Purāṇa*:
244. All the eternal bodies of the Lord that come into the world again and again are without need, and are never born from matter (*prakṛti*).

245. They are a mass of the highest joy (*paramānanda*) and exist everywhere as knowledge alone. They are full of all good qualities, and are completely free of all faults.

Also in the *Vaiṣṇava Tantra*:
246. The body of the Lord is free of the eighteen major faults; it is all-powerful and its nature is truth, knowledge, and joy.

The eighteen major faults are enumerated in the *Viṣṇu Yāmala*:
247-248. The eighteen faults are said to be: 1) confusion, 2) laziness, 3) error, 4) harshness, 5) excessive passion, 6) fickleness, 7) arrogance, 8) jealousy, 9) violence, 10) depression, 11) fatigue, 12) falsehood, 13) anger, 14) neediness, 15) apprehension, 16) restlessness, 17) inequity, and 18) dependence on another.

249. Thus, it has been clearly shown that the sweetness of Kṛṣṇa, the son of Vraja's king Nanda, is superior to all the incarnations, and even to Mahāviṣṇu,[85] the very source of all incarnations.

An illustration is in the Ādipuruṣarahasya of the *Brahma Saṃhitā*:
250. The gods of the universe are born from the pores of Great Viṣṇu and live only

विष्णुर्महान् स इह यस्य कलाविशेषो
गोविन्दमादिपुरुषं तमहं भजामि ॥ (२५०)

अथाष्टावनुकीर्त्यन्ते सद्गुणत्वेन विश्रुताः ।
मङ्गलालडिक्रयारूपाः सत्त्वभेदास्तु पौरुषाः ॥ (२५१)

शोभा विलासो माधुर्यं माङ्गल्यं स्थैर्यतेजसी ।
ललितौदार्यमित्येते सत्त्वभेदास्तु पौरुषाः ॥ (२५२)

तत्र शोभा—

नीचे दयाऽधिके स्पर्द्धा शौर्योत्साहो च दक्षता ।
सत्यञ्च व्यक्तिमायाति यत्र शोभेति तां विदुः ॥ (२५३)

यथा—

स्वर्गध्वंसं विधित्सुर्व्रजभुवि कदनं सुष्ठु वीक्ष्यातिवृष्ट्या
नीचानालोच्य पश्चान्नमुचि-रिपुमुखानूढकारुण्यवीचिः ।
अप्रेक्ष्य स्वेन तुल्यं कमपि निजरुषामत्र पर्यासिपात्रं
बन्धूनानन्दयिष्यन्नुदहरत हरिः सत्यसन्धो महाद्रिम् ॥ (२५४)

विलासः—

वृषभस्येव गम्भीरा गतिर्धीरञ्च वीक्षणम् ।
सस्मितञ्च वचो यत्र स विलास इतीर्यते ॥ (२५५)

यथा—

मल्लश्रेण्यामविनयवतीं मन्तरां न्यस्य दृष्टिं
व्याधुन्वानो द्विप इव भुवं विक्रमाडम्बरेण ।
वागारम्भे स्मितपरिमलैः क्षालयन्मञ्चकक्षां
तुङ्गे रङ्गस्थलपरिसरे सारसाक्षः ससार ॥ (२५६)

माधुर्यम् —

तन्माधुर्यं भवेद् यत्र चेष्टादेः स्पृहणीयता; (२५७)

for the duration of one of his breaths. But even this Great Viṣṇu is but a small portion of Govinda, the First Person,[86] whom I worship.

251. Now eight more qualities that are celebrated for their special virtues will be described. These especially pure (*sattva*) virtues are related to the Lord as Person and ornament his form with auspiciousness.

252. The especially pure virtues related to the Lord as Person are: a) brilliance, b) pleasantness, c) sweetness, d) auspiciousness, e) stability, f) efficacy, g) amorousness, h) generosity.

A) Brilliance:
253. Where there appears compassion for inferiors, competition with the excellent, heroism, enthusiasm, competence, and truthfulness, this is known as "brilliance."

An illustration:
254. Observing the devastation of the land of Vraja by excessive rains, Hari prepared to destroy Indra's heaven. Later, however, he saw the bowed heads of Indra and the other gods and experienced a wave of compassion. Seeing no one equal to himself nor a fit vessel for his wrath, the truthful one lifted the mountain, bringing great joy to his friends.

B) Pleasantness:
255. Where there is a chivalrous gait that resembles a bull's, a steady gaze, and speech accompanied by a smile, this is known as "pleasantness."

An illustration:
256. Fixing a steady and threatening gaze on the line of wrestlers, and shaking the earth with his thunderous footsteps that resembled a bull's, as the lotus-eyed Kṛṣṇa began to speak he purified the arena with the sweetness of his smile before climbing up onto the dais situated in the arena.[87]

C) Sweetness:
257. Where the gestures are erotically appealing, this is "sweetness".

यथा—

वरामध्यासीनस्तटभुवमवष्टम्भरुचिभिः
कदम्बैः प्रालम्बं प्रवलितविलम्बं विरचयन् ।
प्रपन्नायामग्रे मिहिरदुहितुस्तीर्थपदवीं
कुरङ्गीनेत्रायां मधुरिपुरपाङ्गं विकिरति ॥ (२५८)

माङ्गल्यम्—

माङ्गल्यं जगतामेव विश्वासास्पदता मता ॥ (२५९)

यथा—

अन्याय्यं न हराविति व्यपगतद्वारार्गला दानवा
रक्षी कृष्ण इति प्रमत्तमभितः क्रीडासु रक्ताः सुराः ।
साक्षी वेत्ति स भक्तिमित्यवनतव्राताश्च चिन्तोज्झिताः
के विश्वम्भर! न त्वदङ्घ्रियुगले विश्रम्भितां भेजिरे ? (२६०)

स्थैर्यम्—

व्यवसायादचलनं स्थैर्यं विघ्नाकुलादपि । (२६१)

यथा—

प्रतिकूलेऽपि सशूले शिवे शिवायां निरंशुकायाञ्च ।
व्यलुनादेव मुकुन्दो विन्ध्यावलिनन्दनस्य भुजान् ॥ (२६२)

तेजः—

सर्वचित्तावगाहित्वं तेजः सद्भिरुदीर्यते । (२६३)

यथा श्रीदशमे (भा॰ १०/४३/१७)—

मल्लानामशनिर्नृणां नरवरः स्त्रीणां स्मरो मूर्त्तिमान्
गोपानां स्वजनोऽसतां क्षितिभुजां शास्ता स्वपित्रोः शिशुः ।
मृत्युर्भोजपतेर्विराडविदुषां तत्त्वं परं योगिनां
वृष्णीनां परदेवतेति विदितो रङ्ग गतः साग्रजः ॥ (२६४)

यथा—

तेजो बुधैरवज्ञादेरसहिष्णुत्वमुच्यते । (२६५)

An illustration:
258. Leisurely making a garland of bright golden kadamba flowers while sitting at a beautiful spot on the bank of the Yamunā, Kṛṣṇa the Enemy of Madhu, casts sidelong glances at the doe-eyed woman who had come along the path leading to this place on the river.

D) Auspiciousness:
259. "Auspiciousness" is considered to be the state of being the receptacle for the trust of all people.

An illustration:
260. Knowing that there is no injustice in Hari, the demons have no locks on their doors. Thinking that Kṛṣṇa is their protector, the fun-loving gods play everywhere without worry. Understanding that Kṛṣṇa is the inner witness who knows devotion, those who have surrendered to him are without anxiety. O Viśvambhara, who does not worship you with complete trust in your two feet?

E) Stability:
261. "Stability" is steadiness in the face of strenuous exertion, even in spite of many obstacles.

An illustration:
262. Even though Śiva opposed him with a spear and Pārvatī was naked, Mukunda cut off the arms of the demon Bāṇa.[88]

F) Efficacy:
263. The wise say that "efficacy" is the ability to penetrate the hearts of everyone.

An illustration is in the Tenth Canto (Bh.P. 10.43.17):
264. When Kṛṣṇa entered the arena with his elder brother, he appeared as a thunderbolt to the wrestlers, as a superman to men, as the god of love to the women, as a kinsman to the cowherds, as a chastiser to the wicked kings, as a child to his parents, as death to Kaṃsa, as a king to the ignorant, as the highest reality to the yogis, and as the supreme deity to the Vṛṣṇis.[89]

265. The wise also call the intolerance of insults "efficacy".

यथा—

आक्रुष्टे प्रकटं दिदण्डयिषुणा चण्डेन रङ्गस्थले
नन्दे चानकदुन्दुभौ च पुरतः कंसेन विश्वद्रुहा ।
दृष्टिं तत्र सुरारि-मृत्यु-कुलटा-सम्पर्कदूतीं क्षिपन्
मञ्चस्योपरि सञ्चुकूर्दिषुरसौ पश्याच्युतः प्राञ्चति ॥ (२६६)

ललितम् —

शृङ्गारप्रचुरा चेष्टा यत्र तं ललितं विदुः; (२६७)

यथा—

विधत्ते राधायाः कुचमुकुलयोः केलिमकरीं
करेण व्यग्रात्मा सरभसमसव्येन रसिकः ।
अरिष्टे साटोपं कटु रुवति सव्येन विहसन्-
नुदञ्चद्रोमाञ्चं रचयति च कृष्णः परिकरम् ॥ (२६८)

औदार्यम्—

आत्माद्यर्पणकारित्वमौदार्यमिति कीर्त्यते; (२६९)

यथा—

वदान्यः को भवेदत्र वदान्यः पुरुषोत्तमात्?
अकिञ्चनाय येनात्मा निर्गुणायापि दीयते ॥ (२७०)

सामान्या नायकगुणाः स्थिरताद्या यदप्यमी ।
तथापि पूर्वतः किञ्चिद्विशेषात् पुनरीरिताः ॥ (२७१)

अथास्य सहायाः—

अस्य गर्गादयो धर्मे युयुधानादयो युधि ।
उद्धवाद्यास्तथा मन्त्रे सहायाः परिकीर्तिताः ॥ (२७२)

अथ कृष्णभक्ताः—

तद्भावभावितस्वान्ताः कृष्णभक्ता इतीरिताः ॥ (२७३)

ये सत्यवाक्य इत्याद्या ह्रीमानित्यन्तिमा गुणाः ।
प्रोक्ताः कृष्णेऽस्य भक्तेषु ते विज्ञेया मनीषिभिः ॥ (२७४)

An illustration:
266. When cruel Kaṃsa, who tormented the entire world, abused Kṛṣṇa by threatening to harm Nanda and Vasudeva, Kṛṣṇa threw him that glance which is the messenger who arranges a demon's meeting with death, and advanced toward him intent upon leaping up on the dais.

G) Amorousness:
267. Where behavior is abundant with erotic passion, it is known as "amorousness."

An illustration:
268. With a steady mind, the connoisseur Kṛṣṇa passionately painted Makarī designs on the two blossoming breasts of Rādhā with his right hand. But at that moment the bull-demon Ariṣṭa arrogantly let out a fierce roar, and so laughing with his hair standing on end, Kṛṣṇa gird up his loins with his left hand.

H) Generosity:
269. The act of giving away one's own self is called "generosity."

An illustration:
270. What giver could be more generous that Puruṣottama, who gives his own self as the soul to those without anything of value, even though they lack virtues?

271. Although these general qualities of the heroic lover have already been mentioned, they have been repeated here to emphasize their special nature.

Now Kṛṣṇa's Assistants:
272. In religious duty, such characters as Garga are said to be his assistants; in war, such characters as Yuyudhāna; and in administration, such characters as Uddhava.

Now Kṛṣṇa's Devotees:
273. Kṛṣṇa's devotees are those whose hearts are steeped in love for him.

274. The wise know that twenty-nine of the qualities that have been mentioned as existing in Kṛṣṇa — beginning with "truthful" (#8) and ending with "modest" (#36) — also exist within his devotees.[90]

ते साधकाश्च सिद्धाश्च द्विविधाः परिकीर्तिताः; ॥ (२७५)

तत्र साधकाः—

उत्पन्नरतयः सम्यग् ये नैर्विघ्न्यमुपागताः ।
कृष्णसाक्षात्कृतौ योग्याः साधकाः परिकीर्तिताः ॥ (२७६)

यथैकादशे (भा॰ ११/२/४६)—

ईश्वरे तदधीनेषु बालिशेषु द्विषत्सु च ।
प्रेममैत्रीकृपोपेक्षा यः करोति स मध्यमः ॥ (२७७)

यथा वा—

सिक्ताप्यश्रुजलोत्करेण भगवद्वार्त्ता नदीजन्मना
तिष्ठत्येव भवाग्निहेतिरिति ते धीमन्नलं चिन्तया ।
हृद्व्योमन्यमृतस्पृहाहर-कृपावृष्टेः स्फुटं लक्ष्यते
नेदिष्ठः पृथुरोम-ताण्डवभरात् कृष्णाम्बुदस्योद्गमः ॥ (२७८)

बिल्वमङ्गलतुल्या ये साधकास्ते प्रकीर्तिताः ॥ (२७९)

अथ सिद्धाः—

अविज्ञाताखिलक्लेशाः सदा कृष्णाश्रितक्रियाः ।
सिद्धाः स्युः सन्ततप्रेमसौख्यास्वादपरायणाः ॥ (२८०)

सम्प्राप्तसिद्धयः सिद्धा नित्यसिद्धाश्च ते द्विधा ; (२८१)

तत्र सम्प्राप्तसिद्धयः—

साधनैः कृपया चास्य द्विधा सम्प्राप्तसिद्धयः; (२८२)

तत्र साधनसिद्धाः यथा तृतीये (भा॰ ३/१५/२५)—

यच्च व्रजन्त्यनिमिषामृषभानुवृत्त्या
दूरेयमा ह्युपरि नः स्पृहणीयशीलाः ।
भर्त्तुर्मिथः सुयशसः कथनानुराग-
वैक्लव्यबाष्पकलया पुलकीकृताङ्गाः ॥ (२८३)

275. His devotees are said to be of two kinds: practitioners (*sādhakas*) and perfected (*siddhas*).[91]

Practitioners:
276. The practitioners are said to be those in whom love (*rati*) has arisen and who are fit for a direct experience of Kṛṣṇa, but who are not yet free from all obstacles.

An illustration is in the Eleventh Canto (Bh.P. 11.2.46):
277. One who has supreme love for the Lord, friendliness for his evotees, compassion for the ignorant, and indifference toward one's enemies is an intermediate devotee.[92]

Also:
278. O wise man, stop worrying that the fire of worldly miseries still remains even after being drenched by the flood of tears produced from the river of the stories about the Lord, because the dance of your goose bumps — like the dance of a peacock — immediately attracts into the space of your heart that dark cloud (Kṛṣṇa) which rains grace and carries all you eternally yearn for.[93]

279. Bilvamaṅgala is a good example of a practitioner.[94]

Perfected:
280. The perfected are those who never experience any pain,[95] who are always engaged in actions preoccupied with Kṛṣṇa, and who are always absorbed in relishing the happiness of supreme love (*prema*).

281. The perfected are of two types: those who have obtained perfection (*samprāpta-siddhas*) and those who are eternally perfected (*nitya-siddhas*).

282. There are two types of those who have obtained perfection: those who have done so by means of spiritual practices, and those who have done so by means of Kṛṣṇa's grace.

An illustration of obtaining perfection through spiritual practices is in the Third Canto (Bh.P. 3.15.25):
283. By serving the highest of the gods (Nārāyaṇa), these people have passed beyond death and proceed to that place above us (Vaikuṇṭha).[96] Their behavior is very enviable for us gods Discussing together the supreme glories of the Lord, the hairs on their bodies stand on end, tears flow from their eyes, and their minds are overwhelmed with intense passion.

यथा वा—

ये भक्तिप्रभविष्णुताकवलितक्लेशोर्मयः कुर्वते
दृक्पातेऽपि घृणां कृतप्रणतिषु प्रायेण मोक्षादिषु ।
तान् प्रेमप्रसरोत्सवस्तबकितस्वान्तान् प्रमोदाश्रुभि-
र्निर्धौतास्यतटान्मुहुः पुलकिनो धन्यान्नमस्कुर्महे ॥ (२८४)

मार्कण्डेयादयः प्रोक्ताः साधनैः प्राप्तसिद्धयः, (२८५)

अथ कृपासिद्धाः यथा श्रीदशमे (भा॰ १०/२३/४२-४३)—

नासां द्विजातिसंस्कारो न निवासो गुरावपि ।
न तपो नात्ममीमांसा न शौचं न क्रियाः शुभाः ॥ (२८६)

अथापि ह्युत्तमश्लोके कृष्णे योगेश्वरेश्वरे ।
भक्तिर्दृढा न चास्माकं संस्कारादिमतामपि ॥ (२८७)

यथा वा—

न काचिदभवद् गुरोर्भजनयन्त्रणेऽभिज्ञता
न साधनविधौ च ते श्रमलवस्य गन्धोऽप्यभूत् ।
गतोऽसि चरितार्थतां परमहंसमृग्यश्रिया
मुकुन्दपदपद्मयोः प्रणयसीधुनो धारया ॥ (२८८)

कृपासिद्धा यज्ञपत्नी-वैरोचनि-शुकादयः ; (२८९)

अथ नित्यसिद्धाः—

आत्मकोटिगुणं कृष्णे प्रेमाणं परमं गताः ।
नित्यानन्दगुणाः सर्वे नित्यसिद्धा मुकुन्दवत् ॥ (२९०)

यथा पाद्मे श्रीभगवत्-सत्यभामादेवी-संवादे—

अथ ब्रह्मादिदेवानां तथा प्रार्थनया भुवः ।
आगतोऽहं गणाः सर्वे जातास्तेऽपि मया सह ॥ (२९१)

Also,
284. We bow to those fortunate ones, whose hair stands on end and hose cheeks are always washed with tears of joy. All their pain has been devoured by the power of devotion; they do not even glance at mokṣa, which is vying for their attention, and their hearts are blossoming with celebrations of love.[97]

285. Such characters as Mārkaṇḍeya[98] are good examples of those who have achieved perfection by means of spiritual practices.

An illustration of obtaining perfection through grace is in the Tenth Canto (Bh.P. 10.23.42-43):
286. They did not perform the initiation rite of the twice-born, they did not reside with a guru, they did not practice asceticism, they did not investigate the nature of the Self, they had no purity, and they did not behave virtuously.

287. Still, firm devotion for Kṛṣṇa, the lord of the lord of yoga praised in the highest verses, is found in these women, while it is not found in us men even though we have accomplished all of these things.

Also,
288. You had no knowledge of the ascetic discipline that comes from serving a guru, and there is not even a whiff of a little effort toward spiritual practices in you; still you have been successful in achieving that great fortune sought after by the saints, which is that flood of ambrosial love for the lotus-feet of Mukunda.

289. Those who obtained perfection by grace include characters such as the wives of the sacrificers,[99] Vairocani (Bali), and Śukadeva.

Eternally Perfected:
290. The eternally perfected are those whose supreme love (*prema*) for Kṛṣṇa is a million times greater than their love for their own selves, and who, like Mukunda, possess all qualities of eternal bliss (*ānanda*).[100]

An illustration is in the *Padma Purāṇa* in the conversation between the Lord and the goddess Satyabhāmā:
291. Responding to the prayers of Mother Earth and the gods headed by Brahmā I came, and all of my attendants also appeared with me.[101]

एते हि यादवाः सर्वे मद्गणा एव भामिनि !
सर्वदा मत्प्रिया देवि! मत्तुल्यगुणशालिनः ॥ (२९२)

तथा च श्री दशमे (भा॰ १०/१४/३२)—

अहो भाग्यमहो भाग्यं नन्दगोपव्रजौकसाम् ।
यन्मित्रं परमानन्दं पूर्णं ब्रह्म सनातनम् ॥ (२९३)

तथा च श्रीदशमे (भा॰ १०/२६/१३)—

दुस्त्यजश्चानुरागोऽस्मिन् सर्वेषां नो व्रजौकसाम् ।
नन्द! ते तनयेऽस्मासु तस्याप्यौत्पत्तिकः कथम् ? (२९४)

सनातनं मित्रमिति तस्याप्यौत्पत्तिकः कथम् !
स्नेहोऽस्मास्विति चैतेषां नित्यप्रेष्ठत्वमागतम् ॥ (२९५)

इत्यतः कथिता नित्यप्रिया यादववल्लभाः ।
एषां लौकिकवच्चेष्टा लीला मुररिपोरिव ॥ (२९६)

तथा हि पाद्मोत्तरखण्डे—

यथा सौमित्रभरतौ यथा सङ्कर्षणादयः ।
तथा तेनैव जायन्ते निजलोकाद् यदृच्छया ॥ (२९७)

पुनस्तेनैव गच्छन्ति तत्पदं शाश्वतं परम् ।
न कर्मबन्धनं जन्म वैष्णवानाञ्च विद्यते ॥ इति । (२९८)

ये प्रोक्ताः पञ्चपञ्चाशत् क्रमात् कंसरिपोर्गुणाः ।
ते चान्ये चापि सिद्धेषु सिद्धिदत्वादयो मताः ॥ (२९९)

भक्तास्तु कीर्तिताः शान्तास्तथा दास-सुतादयः ।
सखायो गुरुवर्गाश्च प्रेयस्यश्चेति पञ्चधा ॥ (३००)

अथ उद्दीपनाः—

उद्दीपनास्तु ते प्रोक्ता भावमुद्दीपयन्ति ये ।
ते तु श्रीकृष्णचन्द्रस्य गुणाश्चेष्टाः प्रसाधनम् ॥ (३०१)

292. All these Yādavas are my very own attendants, O Bhāmani. They are eternally dear to me, O Goddess, and they possess qualities equal to my own.

In the Tenth Canto (Bh.P. 10.14.32):
293. Ah, how fortunate are the residents of Vraja, the cowherds, and Nanda! Their friend is the eternal Brahman in the form of fully manifest supreme bliss.[102]

Also, in the same canto (Bh.P. 10.26.13):
294. We residents of Vraja all have an unrelinquishable and passionate love for your son, O Nanda; he also has a inherent love for us. How can this be?

295. Such words in the previous verses as "eternal friend" and "he also has an inherent love for us" demonstrate the eternal belovedness of the residents of Vraja.

296. For this reason, the cowherds and the Yādavas are called the eternal lovers. Their behavior (even though quite extraordinary) appears to be ordinary, just like the divine play (*līlā*) of Kṛṣṇa, Enemy of Mura.

An illustration is in the Uttara Khaṇḍa of *Padma Purāṇa*:
297. Just as Lakṣmaṇa, Bharata, Sankarṣaṇa, and others were born along with him, so his own people (the cowherds and other residents of Vraja) are willingly born with him.

298. They then return with him to his eternal abode. There is no birth bound to karma for these Vaiṣṇavas.

299. The first fifty-five qualities of Kṛṣṇa, Enemy of Kaṃsa, that were previously described are present in the perfected devotees, as well as other qualities, such as the granting of perfection.

300. Devotees are said to be of five types: the peaceful (*śānta*s), the servants and sons (*dāsa*s and *suta*s), the friends (*sakha*s), the teachers and parents (*guru-varga*), and the female lovers (*preyasī*s).[103]

Now the Enhancing Excitants:
301. The Enhancing Excitants (*uddīpana-vibhāva*) are those things that enhance the Foundational Emotion (i.e., love for Kṛṣṇa). They are Śrī Kṛṣṇa's 1) qualities, 2) actions, 3) ornaments,

स्मिताङ्गसौरभे वंश-शृङ्ग-नूपुरकम्बवः ।
पदाङ्क-क्षेत्र-तुलसी-भक्त-तद्वासरादयः ॥ (३०२)

तत्र गुणाः—

गुणास्तु त्रिविधाः प्रोक्ताः कायवाङ्मनसाश्रयाः; (३०३)

तत्र कायिकाः—

वयः सौन्दर्यरूपाणि कायिका मृदुतादयः; (३०४)

गुणाः स्वरूपमेवास्य कायिकाद्या यदप्यमी ।
भेदं स्वीकृत्य वर्ण्यन्ते तथाप्युद्दीपना इति ॥ (३०५)

अतस्तस्य स्वरूपस्य स्यादालमाबनतैव हि ।
उद्दीपनत्वमेव स्याद् भूषणादेस्तु केवलम् ॥ (३०६)

एषामालम्बनत्वञ्च तथोद्दीपनतापि च ॥ (३०७)

तत्र वयः—

वयः कौमार-पौगण्ड-कैशोरमिति त्रिधा; (३०८)

कौमारं पञ्चमाब्दान्तं पौगण्डं दशमावधि ।
आषोडशाच्च कैशोरं यौवनं स्यात्ततः परम् ॥ (३०९)

औचित्यात्तत्र कौमारं वक्तव्यं वत्सले रसे ।
पौगण्डं प्रेयसि तथा तत्तत्खेलादियोगतः ॥ (३१०)

श्रैष्ठ्यमुज्ज्वल एवास्य कैशोरस्य तथाप्यदः ।
प्रायः सर्वरसौचित्यादत्रोदाह्रियते क्रमात् ॥ (३११)

आद्यं मध्यं तथा शेषं कैशोरं त्रिविधं भवेत्; (३१२)

तत्र आद्यम्—

वर्णस्योज्ज्वलता कापि नेत्रान्ते चारुणच्छविः ।
रोमावलिप्रकटता कैशोरे प्रथमे सति ॥ (३१३)

302. 4) smile, 5) bodily fragrance, 6) flute, 7) horn, 8) anklets, 9) conch, 10) footprints, 11) abode, 12) Tulasī plant, 13) devotees, and 14) festivals.

1) Qualities:
303. His qualities are said to be of three types: physical, vocal, and mental.

Physical qualities:
304. The physical qualities are a) age, b) beauty, c) complexion, and d) tenderness.

305. Although the physical qualities are part of Kṛṣṇa's essential form, assuming that there is a difference between his form and his qualities, the latter can also be described as Enhancing Excitants.[104]

306. His essential form should only be considered a Substantial Excitant, and only such things as his ornaments are Enhancing Excitants.

307. Therefore, his qualities can function either as a Substantial Excitant or an Enhancing Excitant.

Age:
308. His age is divided into three stages: i) infancy, ii) childhood, and iii) adolescence.

309. Infancy goes up to the fifth year, childhood up to the tenth year, and adolescence up to the sixteenth year; after that begins the age of manhood.

310. Infancy is appropriate for the Rasa of Parental Affection (*vatsala*), and childhood is appropriate for the various games in the Rasa of Companionship (*preyas*).

311. Although adolescence is indeed most appropriate for the Amorous Rasa, it is generally considered to be appropriate for all Rasas.

312. There are three stages of adolescence: beginning, middle, and end.

The beginning of adolescence:
313. In the beginning of adolescence his complexion is bright and clear, the tissue in the corners of his eyes is reddish, and a faint line of hair appears from his navel to his chest.

यथा—

हरति शितिमा कोऽप्यङ्गानां महेन्द्रमणिश्रियं
प्रविशति दृशोरन्ते कान्तिर्मनागिव लोहिनी ।
सखि! तनुरुहां राजिः सूक्ष्मा दरास्य विरोहते
स्फुरति सुषमा नव्येदानीं तनौ वनमालिनः ॥ (३१४)

वैजयन्ती-शिखण्डादि-नटप्रवरवेशता ।
वंशीमधुरिमा वस्त्रशोभा चात्र परिच्छदः ॥ (३१५)

यथा श्रीदशमे (भा० १०/२१/५)—

बर्हापीडं नटवरवपुः कर्णयोः कर्णिकारं
बिभ्रद्वासः कनककपिशं वैजयन्तीञ्च मालाम् ।
रन्ध्रान् वेणोरधरसुधया पूरयन् गोपवृन्दै-
र्वृन्दारण्यं स्वपदरमणं प्राविशद् गीतकीर्तिः ॥ (३१६)

खरतात्र नखाग्राणां धनुरान्दोलिता भ्रुवोः ।
रदानां रञ्जनं रागचूर्णैरित्यादि चेष्टितम् ॥ (३१७)

यथा—

नवं धनुरिवातनोर्नटदघद्विषो भ्रूयुगं
शरालिरिव शाणिता नखरराजिरग्रे खरा ।
विराजति शरीरिणी रुचिरदन्तलेखारुणा
न का सखि! समीक्षणाद् युवतिरस्य वित्रस्यति ? (३१८)

तन्मोहनता यथा—

कर्तुं मुग्धाः स्वयमचटुला न क्षमन्तेऽभियोगं
न व्यादातुं क्वचिदपि जने वक्रमप्युत्सहन्ते ।
दृष्ट्वा तास्ते नवमधुरिम-स्मेरतां माधवार्त्ताः
स्वप्राणेभ्यस्त्रयमुदसृजन्नद्य तोयाञ्जलीनाम् ॥ (३१९)

अथ मध्यमम्—

ऊरुद्वयस्य बाह्वोश्च कापि श्रीरुरसस्तथा ।
मूर्त्तेर्मधुरिमाद्यञ्च कैशोरे सति मध्यमे ॥ (३२०)

An illustration:
314. O Friend, the fresh and exquisite beauty of that one who wears a garland of forest flowers on his body appears in this manner: The special dark-blue color of his limbs has stolen the brightness of Indra's blue sapphire, a little bright reddishness adorns the corners of his eyes, and a faint line of hair has sprouted above his navel.

315. In this stage of adolescence Kṛṣṇa dons the paraphernalia of the most excellent actor, which includes a victory garland, a peacock-feather crown, a charming flute, handsome clothing, and fine ornaments.

An illustration is in the Tenth Canto (Bh.P. 10.21.5):
316. In the form of the best of actors, the Lord enters the forest of Vṛndāvana, made blessed with his own footprints. He sports a peacock-feather crown, his ears are decorated with oleander blossoms, he is dressed in golden clothes, and he wears a victory garland; he fills the holes of his flute with the nectar from his lips, and is accompanied by a crowd of cowherds singing songs of his glory.

317. His features in this stage include sharp fingernails, quivering eyebrows that are curved like a bow, and teeth that are colored with red powder.[105]

An illustration:
318. The two eyebrows of the dancing Destroyer of Sin are like the flowery bow of the god of love, his fingernails are as sharp as the claws of a heron, and the redness of his two rows of beautiful teeth glisten like the redness inside the body. What young woman, my friend, would not be startled by a look at him?

An illustration of his ability to infatuate in this stage:
319. Having seen your fresh, sweet smile, O Mādhava, these women have become afflicted; bewildered and shaken, they are unable to bear their emotions. Sometimes they are even unable to open their mouths and speak to other people. They have now made an offering with three handfuls of water and are ready to give up their lives.[106]

The middle of adolescence:
320. In the middle of adolescence his arms, thighs, and chest are inexplicably beautiful, and his entire body is sweet.

यथा—

स्पृहयति करिशुण्डादण्डनायोरुयुग्मं
गरुडमणिकवाटीसख्यमिच्छत्युरश्च ।
भुजयुगमपि धित्सत्यर्गलावर्गनिन्दा-
मभिनवतरुणिम्नः प्रक्रमे केशवस्य ॥ (३२१)

मुखं स्मितविलासाढ्यं विभ्रमोत्तरले दृशौ ।
त्रिजगन्मोहनं गीतमित्यादिरिह माधुरी ॥ (३२२)

यथा—

अनङ्गनयचातुरीपरिचयोत्तरङ्गे दृशौ
मुखाम्बुजमुदञ्चितस्मित-विलास-रम्याधरम् ।
अचञ्चलकुलाङ्गनाव्रतविडम्बिसङ्गीतकं
हरेस्तरुणिमाङ्कुरे स्फुरति माधुरी काप्यभूत् ॥ (३२३)

वैदग्धीसारविस्तारः कुञ्जकेलिमहोत्सवः ।
आरम्भो रासलीलादेरिह चेष्टादिसौष्ठवम् ॥ (३२४)

यथा—

व्यक्तालक्तपदैः क्वचित् परिलुठत्पिञ्छावतंसैः क्वचि-
त्तल्पैर्विच्युतकाञ्चिभिः क्वचिदसौ व्याकीर्णकुञ्जोत्करा ।
प्रोद्यन्मण्डलबन्धताण्डवघटालक्ष्मोल्लसत्सैकता
गोविन्दस्य विलासवृन्दमधिकं वृन्दाटवी शंसति ॥ (३२५)

तन्मोहनता यथा—

विदूरान्मारागिनं हृदय-रविकान्ते प्रकटय-
न्नुदस्यन् धर्मेन्दुं विदधदभितो रागपटलम् ।
कथं हा नस्त्राणं सखि! मुकुलयन् बोधकुमुदं
तरस्वी कृष्णाभ्रे मधुरिमभरार्कोऽभ्युदयते ? (३२६)

अथ शेषम्—

पूर्वतोऽप्यधिकोत्कर्षं बाढमङ्गानि बिभ्रति ।
त्रिवलिव्यक्तिरित्याद्यं कैशोरे चरमे सति ॥ (३२७)

An illustration:
321. Young Keśava's thighs rival the trunk of an elephant, his chest resembles the broad door protecting Indra's jewel, and his arms put to shame the massive bolt on a gate.

322. In this stage of adolescence his sweetness consists of a face that is lit up with a smile, eyes that quiver with amorous motions, and music that infatuates the entire three worlds.

An illustration:
323. An inexplicable sweetness appears as Hari's youth blossoms. His eyes are amorously restless due to an acquaintance with the dexterity of the god of love, the lips of his lotus-face are turned up in a smile from remembering delightful love play, and his music destroys the virtuous conduct of steady and respectable women.

324. His features in this stage include an expansion of his graceful ways, the great celebration of love play in a forest bower, and the beginning of the amorous circle dance (*rāsa-līlā*).

An illustration:
325. The Vṛndāvana forest betrayed the many excellent amorous sports of Govinda: the well-used love-bower was covered with visible red footprints, floating peacock feathers, love beds, and ornamented girdles that had fallen off; and the shining sands on the bank of the Yamunā were marked with signs of the assembly engaged in the amorous circle dance.

An illustration of his ability to infatuate in this stage:
326. Producing heat in the magnifying glass of the heart, chasing away the moon of duty, creating a mass of passion everywhere, and closing the night-lotus of knowledge, the swift sun that is filled with sweetness rises in the dark cloud that is Kṛṣṇa. Ah, how will we be protected, my friend?

The end of adolescence:
327. In the end of adolescence his limbs are more attractive than before, and three folds of skin near the navel are clearly visible.

यथा—

मरकतगिरेर्गण्डग्राव-प्रभाहर-वक्षसं
शतमखमणि-स्तम्भारम्भप्रमाथि-भुजद्वयम् ।
तनु-तरणिजा-वीचिच्छाया-विडम्बि- वलित्रयं
मदनकदलीसाधिष्ठोरुं स्मराम्यसुरान्तकम् ॥ (३२८)

तन्माधुर्यं यथा—

दशार्द्धशरमाधुरी-दमन-दक्षयाङ्गश्रिया
विधूनितवधूधृतिं वरकला-विलासास्पदम् ।
दृगञ्चलचमत्कृति-क्षपित-खञ्जरीट-द्युतिं
स्फुरत्तरुणिमोद्गमं तरुणि! पश्य पीताम्बरम् ॥ (३२९)

इदमेव हरेः प्राज्ञैर्नवयौवनमुच्यते; (३३०)

अत्र गोकुलदेवीनां भावसर्वस्वशालिता ।
अभूतपूर्वकन्दर्पतन्त्रलीलोत्सवादयः ॥ (३३१)

यथा—

कान्ताभिः कलहायते क्वचिदयं कन्दर्पलेखान् क्वचित्
कीरैरर्पयति क्वचिद्वितनुते क्रीडाभिसारोद्यमम् ।
सख्या भेदयति क्वचित् स्मरकलाषाड्गुण्यवानीहते
सन्धिं क्वाप्यनुशास्ति कुञ्जनृपतिः शृङ्गारराज्योत्तमम् ॥ (३३२)

तन्मोहनता यथा—

कर्णाकर्णि सखीजनेन विजने दूतीस्तुतिप्रक्रिया
पत्युर्वञ्चनचातुरी गुणनिका कुञ्जप्रयाणे निशि ।
बाधिर्यं गुरुवाचि वेणुविरुतावुत्कर्णतेति व्रतान्
कैशोरेण तवाद्य कृष्ण! गुरुणा गौरीगणः पाठ्यते ॥ (३३३)

नेतुः स्वरूपमेवोक्तं कैशोरमिह यद्यपि ।
नानाकृतिप्रकटनात्तथाप्युद्दीपनं मतम् ॥ (३३४)

An illustration:
328. I remember Kṛṣṇa, the destroyer of demons: his chest surpasses the beautiful radiance of the massive stones of the emerald mountain, his two arms rival Indra's blue sapphire pillars, his three folds of skin resemble the graceful ripples of the delicate Yamunā River, and his thighs are more firm and beautiful than the trunks of Kāmadeva's banana trees.

An illustration of his sweetness in this stage:
329. Young lady! Have a look at Kṛṣṇa all dressed in yellow and endowed with blooming youth: he destroys the composure of the housewives with the beauty of his limbs, surpasses the sweetness of the god of love (Kāmadeva), dances like the best of peacocks, and defeats the splendor of the Khañjarita bird with stunning sidelong glances.

330. The wise call this final stage of Hari's adolescence his young manhood.

331. This stage of adolescence evokes the fullest amorous emotions in the women of Gokula, leading to the celebration of extraordinary love-play.

An illustration:
332. Sometimes Kṛṣṇa quarrels with the beautiful women, sometimes he sends love letters delivered by parrots, sometimes he makes arrangements to rendezvous for love-play, sometimes he creates division among the girlfriends, and sometimes he desires sexual union. The King of the Love Bower, who is knowledgeable of these six arts of love, rules over the highest kingdom of erotic love.[107]

An illustration of his ability to infatuate in this stage:
333. O Kṛṣṇa, the group of golden women are now studying with the guru that is your adolescence. They are learning the technique of sending an invitation through a messenger while in a solitary place surrounded by a group of girlfriends whispering in each others ears, dexterity at deceiving their husbands when going out to the love-bower at night, and the habit of giving a deaf ear to the words of the elders and listening only to the sound of your flute.

334. Although the heroic lover's adolescence has been spoken of an aspect of his essential form (and therefore would be considered a Substanial Excitant), it can also be considered an Enhancing Excitant because of his many different kinds of manifestations.

बाल्येऽपि नवतारुण्य-प्राकट्यं श्रूयते क्वचित् ।
तत्रातिरसवाहित्वान्न रसज्ञैरुदाहृतम् ॥ (३३५)

अथ सौन्दर्यम्—

भवेत् सौन्दर्यमङ्गानां सन्निवेशो यथोचितम् ; (३३६)

यथा—

मुखं ते दीर्घाक्षं मरकततटीपीवरमुरो
भुजद्वन्द्वं स्तम्भद्युतिसुवलितं पार्श्वयुगलम् ।
परिक्षीणो मध्यः प्रथिमलहरीहारि जघनं
न कस्याः कंसारे! हरति हृदयं पङ्कजदृशः ? (३३७)

अथ रूपम्—

विभूषणं विभूष्यं स्याद् येन तद्रूपमुच्यते; (३३८)

यथा—

कृष्णस्य मण्डनततिर्मणिकुण्डलाद्या
नीताङ्गसङ्गतिमलङ्कृतये वराङ्गि!
शक्ता बभूव न मनागपि तद्विधाने
सा प्रत्युत स्वयमनल्पमलङ्कृतासीत् ॥ (३३९)

अथ मृदुता—

मृदुता कोमलस्यातिसंस्पर्शासहतोच्यते; (३४०)

यथा—

अहह नवाम्बुदकान्ते-
रमुष्य सुकुमारता कुमारस्य ।
अपि नवपल्लवसङ्गा-
दङ्गान्यपरज्य शीर्यन्ति ॥ (३४१)

ये नायकप्रकरणे वाचिका मानसास्तथा ।
गुणाः प्रोक्तास्त एवात्र ज्ञेया उद्दीपना बुधैः ॥ (३४२)

335. Although sometimes it is said that Kṛṣṇa's fresh youth appears even in his childhood, the connoisseurs of Rasa do not accept this.[108]

Beauty:
336. Beauty is the well-structured appearance of limbs.

An illustration:
337. Kṛṣṇa, your face has wide eyes, your chest is as broad as the side of the emerald boulder, your two arms are like brilliant pillars, your sides are extremely powerful, your waist is thin, and your hips are as attractive as expansive waves. What lotus-eyed woman's heart is not stolen by you, O Enemy of Kaṃsa?

Complexion:
338. His complexion outshines his ornaments, so that his ornaments are ornamented by his complexion.[109]

An illustration:
339. O Varāṅgi, the ornaments of Kṛṣṇa, such as his jewels and earrings, are placed on his body to ornament him, but they are not able to accomplish this in the slightest degree. Instead, they themselves are greatly ornamented by him.

Tenderness:
340. Tenderness is said to be the inability to endure the touch of even soft things.

An illustration:
341. Ah, look at the tenderness of the boy whose appearance is like a fresh cloud; his limbs become pale and weary from contact with even young shoots of plants.

342. The vocal and mental qualities already mentioned in the preceding section describing the (64) qualities of the heroic lover are also known by the wise to be Enhancing Excitants.[110]

अथ चेष्टा:—

चेष्टा रासादिलीला: स्युस्तथा दुष्टवधादय:; (३४३)

तत्र रासो यथा—

नृत्यद्गोपनितम्बिनीकृतपरीरम्भस्य रम्भादिभि-
र्गीर्वाणीभिरनङ्गरङ्गविवशं संदृश्यमानश्रिय: ।
क्रीडाताण्डव-पण्डितस्य परित: श्रीपुण्डरीकाक्ष! ते
रासारम्भरसार्थिनो मधुरिमा चेतांसि न: कर्षति ॥ (३४४)

दुष्टवधो यथा ललितमाधवे—

शम्भुर्वृषं नयति मन्दरकन्दरान्त-
र्म्लान: सलीलमपि यत्र शिरो धुनाने ।
आ: कौतुकं कलय केलिलवादरिष्टं
तं दुष्टपुङ्गवमसौ हरिरुन्ममाथ ॥ (३४५)

अथ प्रसाधनम्—

कथितं वसनाकल्पमण्डनाद्यं प्रसाधनम् । (३४६)

तत्र वसनम्—

नवार्क-रश्मि-काश्मीर-हरितालादिसन्निभम् ।
युगं चतुष्कं भूयिष्ठं वसनं त्रिविधं हरे: ॥ (३४७)

तत्र युगम्—

परिधानं ससंव्यानं युगरूपमुदीरितम् ; (३४८)

यथा स्तवमालायां मुकुन्दाष्टके—

कनकनिवहशोभानिन्दि पीतं नितम्बे
तदुपरि नवरक्तं वस्त्रमित्थं दधान: ।
प्रियमिव किल वर्णं रागयुक्तं प्रियाया:
प्रणयतु मम नेत्राभीष्टपूर्तिं मुकुन्द: ॥ (३४९)

2) Actions:[111]
343. His actions involve amorous play (*līlās*), such as the circle dance (*rāsa-līlā*), and the also destruction of the wicked.

An illustration of the Circle Dance:
344. O Beautiful Lotus-Eyed Kṛṣṇa, our minds are drawn to the sweetness of you who long for the Rasa that comes from playing the circle dance. You embrace the beautiful-hipped cowherd women while dancing, and the wives of the gods who fully perceive your seductive charm are eager for your love. Everywhere you are the expert in amorous dance.

An illustration of the destruction of the wicked is in the *Lalitamādhava*:
345. When Kṛṣṇa killed the bull-demon Ariṣṭa by only playfully shaking its head, Śiva became frightened and led his bull into a dark cave on Mount Mandara, saying: "Ah, be careful! Hari just killed the wicked bull-demon Ariṣṭa while having a little fun."

3) Ornaments:
346. His ornaments are said to include his a) clothing, b) adornments, and c) jewelry.

Clothing:
347. Hari's clothing is similar in color to such things as the rising sun, saffron, and yellow orpiment, and includes three styles: a two-piece outfit, a four-piece outfit, and a multi-piece outfit.

The two-piece outfit:
348. The two-piece outfit consists of an upper garment (long scarf) and a lower garment (*dhotī*).

An illustration is in the Mukundāṣṭaka of the *Stavāvalī*:
349. Mukunda wears a yellow cloth over his hips that puts to shame the brilliance of a mound of gold, and a bright red cloth on his upper body. My dear friend, these indeed are the colors associated with the passion of his beloved, Rādhā.[112] May Mukunda satisfy the desire of my eyes and grant me a vision of this!

चतुष्कम्—

चतुष्कं कञ्चुकोष्णीषतुन्दबन्धान्तरीयकम् ; (३५०)

यथा—

स्मेरास्यः परिहितपाटलाम्बरश्री-
श्छन्नाङ्गः पुरटरुचोरुकञ्चुकेन ।
उष्णीषं दधदरुणं घटीञ्च चित्रां
कंसारिर्वहति महोत्सवे मुदं नः ॥ (३५१)

भूयिष्ठम्—

खण्डिताखण्डितं भूरि नटवेशक्रियोचितम् ।
अनेकवर्णं वसनं भूयिष्ठं कथितं बुधैः ॥ (३५२)

यथा—

अखण्डितविखण्डितैः सितपिशङ्गनीलारुणैः
पटैः कृतयथोचितप्रकटसन्निवेशोज्ज्वलः ।
अयं करभराट्प्रभः प्रचुररङ्गशृङ्गारितः
करोति करभोरु! मे घनरुचिर्मुदं माधवः ॥ (३५३)

अथ आकल्पः—

केशबन्धनमालेपो मालाचित्रविशेषकः ।
ताम्बूलकेलिपद्मादिराकल्पः परिकीर्तितः ॥ (३५४)

स्याज्जूटः कबरी चूडा वेणी च कचबन्धनम् ।
पाण्डुरः कर्बुरः पीत इत्यालेपस्त्रिधा मतः ॥ (३५५)

माला त्रिधा वैजयन्ती रत्नमाला वनस्रजः ।
अस्या वैकक्षकापीडप्रालम्बाद्या भिदा मतः ॥ (३५६)

मकरीपत्रभङ्गाढ्यं चित्रं पीतसितारुणम् ।
तथा विशेषकोऽपि स्यादन्यदूह्यं स्वयं बुधैः ॥ (३५७)

The four-piece outfit:
350. The four-piece outfit consists of a shirt, a turban, a cloth wrapped around his waist (*dhoti*), and a scarf.

An illustration:
351. The Enemy of Kaṃsa, dressed in the following manner during the Great Celebration, is our delight. He has a smile on his face, a beautiful pink scarf placed over his shoulders, and a long shirt that glistens like gold covers his body; he wears a red turban on his head and a multi-colored cloth (*dhoti*) around his waist.

The multi-piece outfit:
352. The wise say that the multi-piece outfit consists of multi-colored garments, both solids and patterns, that are appropriate to his numerous kinds of acts as the divine lover.

An illustration:
353. Mādhava, who shines like a cloud, delights me, O firm-thighed woman. He has the luster of a young elephant-king beautified with much love and is ornamented with various multi-colored cloths — patterns and solids in white, yellow, blue and red — selected for their appropriateness to the nature and situation of his particular activity.

Adornments:
354. His adornments consist of hair binding, anointments, garlands, bodily paintings, the forehead mark, betel nut, and playing with a lotus.

355. His hair is bound in four fashions: twisted into a bun, decorated with flowers, bound on top, and braided. The anointments are of three colors: white, yellow, and variegated.

356. The garlands are of three types: the victory garland (consisting of five colors of flowers), a garland of jewels, and a garland of forest flowers. Each of these can be used in three different ways: draped across his upper body, tied around the topknot on his head, and hung straight down from around the neck.

357. The bodily paintings consist of such designs as porpoises and leaves and are drawn in yellow, white, and red. This is also the case for the markings on the forehead. The other remaining adornments are understood by the wise to be self-explanatory.

यथा—

ताम्बूलस्फुरदाननेन्दुरमलं धम्मिल्लमुल्लासयन्
भक्तिच्छेदलसत्सुघृष्टघुसृणालेपश्रिया पेशलः ।
तुङ्गोरः स्थलपिङ्गलस्रगलिक-भ्राजिष्णुपत्राङ्गुलिः
श्यामाङ्गद्युतिरद्य मे सखि! दृशोर्दुग्धे मुदं माधवः ॥ (३५८)

अथ मण्डनम्—

किरीटं कुण्डले हारश्चतुष्की वलयोर्मयः ।
केयूरनूपुराद्यञ्च रत्नमण्डनमुच्यते ॥ (३५९)

यथा—

काञ्ची चित्रा मुकुटमतुलं कुण्डले हारिहीरे
हारस्तारो वलयममलं चन्द्रचारुश्चतुष्की ।
रम्या चोर्मिर्मधुरिमपुरे नूपुरे चेत्यघारे-
रङ्गैरेवाभरणपटली भूषिता दोग्धि भूषाम् ॥ (३६०)

कुसुमादिकृतञ्चेदं वन्यमण्डनमीरितम् ।
धातुक्लृप्तञ्च तिलकं पत्रभङ्गलतादिकम् ॥ (३६१)

अथ स्मितं यथा कृष्णकर्णामृते—

अखण्डनिर्वाणरसप्रवाहै-
र्विखण्डिताशेषरसान्तराणि ।
अयन्त्रितोद्वान्त-सुधार्णवानि
जयन्ति शीतानि तव स्मितानि ॥ (३६२)

अथ अङ्ग-सौरभं यथा—

परिमलसरिदेषा यद्वहन्ती समन्तात्
पुलकयति वपुर्नः काप्यपूर्वा मुनीनाम् ।
मधुरिपुरुपरागे तद्विनोदाय मन्ये
कुरुभुवमनवद्यामोदसिन्धुर्विवेश ॥ (३६३)

An illustration:
358. O Friend, today my two eyes enjoy Mādhava! His moonlike mouth glistens with betel juice, he has long beautiful braided hair, he is decorated with an artistically applied red tilak made from saffron, he wears a yellow flower garland high on his chest, he has bright floral designs painted on his forehead, and he has a dark majestic body.

Jewelry:
359. His jewelry consists of a crown, two ear-rings, a pearl necklace, a four-stringed necklace, bracelets, finger and toe rings, armlets, and anklets.

An illustration:
360. A multi-colored waistband, a crown of unequaled beauty, two enchanting diamond ear-rings, a pearl necklace, a shining bracelet, a four-stringed necklace as lovely as the moon, beautiful rings, and two charming anklets — this mass of jewelry, itself made beautiful by the limbs of Kṛṣṇa, is milking beauty itself.

361. When the jewelry is made of such things as flowers, it is called forest-jewelry. And when the marks on the forehead are made with such things as red chalk, they are called natural face decorations.

4) His smile is illustrated in the *Kṛṣṇkarṇāmṛta*:[113]
362. Victory be to your cool smiles, which emit unlimited oceans of nectar and overpower all other Rasas with streams of the Rasa of unbroken bliss.

5) An illustration of his bodily fragrance:
363. An extraordinary stream of fragrance flows in all directions from Kṛṣṇa's body, causing the hair on the bodies of us sages to bristle with delight; from this it seems that at the time of the solar eclipse the Enemy of Madhu, the ocean of perfect bliss, has come to give us joy.

अथ वंशः—

ध्यानं बलात् परमहंसकुलस्य भिन्दन्
निन्दन् सुधा-मधुरिमाणमधीरधर्मा ।
कन्दर्पशासनधुरां मुहुरेष शंसन्
वंशी-ध्वनिर्जयति कंसनिसूदनस्य ॥ (३६४)

एष त्रिधा भवेद्वेणु-मुरली-वंशिकेत्यपि; (३६५)

तत्रवेणुः—

पारिकाख्यो भवेद्वेणुर्द्वादशाङ्गुलदैर्घ्यभाक् ।
स्थौल्येऽङ्गुष्ठमितः षड्भिरेष रन्ध्रैः समन्वितः ॥ (३६६)

मुरली—

हस्तद्वयमितायामा मुखरन्ध्र-समन्विता ।
चतुःस्वरच्छिद्रयुक्ता मुरली चारुनादिनी ॥ (३६७)

वंशी—

अर्धाङ्गुलान्तरोन्मानं तारादिविवराष्टकम् ।
ततः सार्धाङ्गुलाद् यत्र मुखरन्ध्रं तथाङ्गुलम् ॥ (३६८)

शिरो वेदाङ्गुलं पुच्छं त्र्यङ्गुलं सा तु वंशिका ।
नवरन्ध्रा स्मृता सप्तदशाङ्गुलमिता बुधैः ॥ (३६९)

दशाङ्गुलान्तरा स्याच्चेत् सा तारामुखरन्ध्रयोः ।
महानन्देति विख्याता तथा सम्मोहिनीति च ॥ (३७०)

भवेत्, सूर्यान्तरा सा चेत्तत आकर्षिणी मता ।
आनन्दिनी तदा वंशी भवेदिन्द्रान्तरा यदि ॥ (३७१)

गोपानां वल्लभा सेयं वंशुलीति च विश्रुता ।
क्रमान्मणिमयी हैमी वैणवीति त्रिधा च सा ॥ (३७२)

अथ शृङ्गम्—

शृङ्गन्तु गवलं हेमनिबद्धाग्रिमपश्चिमम् ।
रत्नजालस्फुरन्मध्यं मन्द्रघोषाभिधं स्मृतम् ॥ (३७३)

6) An illustration of his flute:
364. Victory be to the sound of the Kṛṣṇa's flute, which has an unpredictable nature. It surpasses the sweetness of nectar, shatters the meditation of the group of saintly ascetics, and at every moment teaches the entire knowledge of the god of love.

365. His flutes are of three kinds: the veṇu, muralī, and vaṃśika.

The veṇu:
366. The veṇu is the name of a wind instrument that is twelve fingers long, is the thickness of a thumb, and has six holes.

The muralī:
367. The muralī measures two hands in length, has a hole for the mouth and four holes for notes, and an endearing sound.

The vaṃśika:
368. The vaṃśika has eight holes for notes that measure the width of half a finger and are separated by the length of half a finger, and one and a half fingers from these there is a mouth hole that is one finger wide.

369. The head section is four fingers long and the tail section is three fingers long. Thus the wise say that the vaṃśika has nine holes and measures seventeen fingers in length.

370. If there is a distance of ten fingers between the mouth hole and the first note hole then it is called a mahānandā ("great joy") or a saṃmohanī ("enchanter").

371. If that distance is twelve fingers it is considered an ākarṣaṇī ("attractor"), and if it is fourteen fingers it is an ānandanī ("giver of bliss").

372. The ānandanī flute is dear to the cowherds; the saṃmohinī is made of jewels; the ākarṣaṇī is made of gold; and the ānandanī is made of bamboo.

7) His horn:
373. A wild buffalo horn with gold plating on both ends and a coating of jewels around the middle is called a mandraghoṣa.[114]

यथा—

तारावली वेणुभुजङ्गमेन
तारावलीला-गरलेन दष्टा ।
विषाणिका-नाद-पयो निपीय
विषाणि कामं द्विगुणीचकार ॥ (३७४)

अथ नूपुरं यथा—

अघमर्दनस्य सखि! नूपुरध्वनिं
निशमय्य सम्भृतगभीरसम्भ्रमा ।
अहमीक्षणोत्तरलितापि नाभवं
बहिरद्य हन्त गुरवः पुरः स्थिताः ॥ (३७५)

अथ कम्बुः—

कम्बुस्तु दक्षिणावर्तः पाञ्चजन्यतयोच्यते ; (३७६)

यथा—

अमररिपुवधूटीभ्रूणहत्या-विलासी
त्रिदिवपुरपुरन्ध्रीवृन्दनान्दीकरोऽयम् ।
भ्रमति भुवनमध्ये माधवाध्मातधाम्नः
कृतपुलककदम्बः कम्बुराजस्य नादः ॥ (३७७)

अथ पदाङ्कः यथा श्रीदशमे (भा॰ १०/३८/२६)—

तद्दर्शनाह्लादविवृद्धसम्भ्रमः
प्रेम्णोर्ध्वरोमाश्रुकलाकुलेक्षणः ।
रथादवस्कन्द्य स तेष्वचेष्टत
प्रभोरमून्यङ्घ्रिरजांस्यहो इति ॥ (३७८)

यथा वा—

कलयत हरिरध्वना सखायः!
स्फुटममुना यमुनातटीमयासीत् ।
हरति पदततिर्यदक्षिणी मे
ध्वजकुलिशाङ्कुशपङ्कजाङ्कितेयम् ॥ (३७९)

An illustration:
374. The cowherder woman Tārāvalī was bitten by the snake that assumed the form of his flute and whose poison comes in the form of sound. After drinking the milk-sound of his horn, her poison doubled.[115]

8) An illustration of his anklets:
375. O friend, having heard the sound of the anklets of Kṛṣṇa, the Destroyer of Agha, I have become very agitated; and even though I am anxious to see him I cannot to go out today because the elders are sitting out front.

9) His conch:
376. His conch curves to the right and is called the Pāñcajanya.

An illustration:
377. The sound of the king of conches, blown by Mādhava, drifts playfully through the three worlds, destroying the embryos of the young demon women, giving joy to the women in heaven, and causing people to thrill with delight in this middle world.

10) An illustration of his footprints is in the Tenth Canto (Bh.P. 10.38.26):
378. Akrūra's excitement increased with the joy of seeing Kṛṣṇa's footprints, his eyes dimmed with tears, and his hair stood erect with love. He jumped down from his chariot and rolled in the footprints exclaiming: "Oh, this is dust from the feet of the Lord!"

Also,
379. Look, O friends! Clearly Hari went along the bank of the Yamunā by this path. This line of footprints, marked with the banner, thunderbolt, goad, and lotus, has captured my eyes.

अथ क्षेत्रं यथा—

हरिकेलिभुवां विलोकनं
बत दूरेऽस्तु सुदुर्लभश्रियाम् ।
मथुरेत्यपि कर्णपद्धतिं
प्रविशन्नाम मनो धिनोति नः ॥ (३८०)

अथ तुलसी यथा बिल्वमङ्गल—

अयि पङ्कजनेत्रमौलिमाले!
तुलसीमञ्जरि! किञ्चिदर्थयामि ।
अवबोधय पार्थसारथेस्त्वं
चरणाब्जे शरणाभिलाषिणं माम् ॥ (३८१)

अथ भक्तो यथा चतुर्थे (भा॰ ४/१२/२१)—

विज्ञाय तावुत्तमगायकिङ्करा-
वभ्युद्यतः साध्वसविस्मृतक्रमः ।
ननाम नामानि गृणन्मधुद्विषः
पार्षत्प्रधानाविति संहताञ्जलिः ॥ (३८२)

यथा वा—

सुबल! भुजभुजङ्गं न्यस्य तुङ्गे तवांसे
स्मितविलसदपाङ्गः प्राङ्गणे भ्राजमानः
नयनयुगमसिञ्चद् यः सुधावीचिभिर्नः
कथय स दयितस्ते क्वायमास्ते वयस्यः । (३८३)

अथ तद्वासरो यथा—

अद्भुता बहवः सन्तु भगवत्पर्ववासराः ।
आमोदयति सां धन्या कृष्णभाद्रपदाष्टमी ॥ (३८४)

॥ इति श्रीभक्तिरसामृतसिन्धौ दक्षिणविभागे
विभाव-लहरी प्रथमा ॥

11) An illustration of his abode:
380. Ah! May we have a look from a distance at the beautiful playground of Hari, which is very difficult to attain. Our minds are delighted simply by hearing the name "Mathurā."

12) An illustration of the sacred Tulasī plant is in the *Bilvamaṅgala*:
381. O sprout of Tulasī, you who adorn the head of the lotus-eyed Kṛṣṇa, I request this of you: May you awaken in me the desire to surrender at the lotus-feet of Arjuna's charioteer.

13) An illustration of his devotees is in the Fourth Canto (Bh.P. 4.12.21):
382. Recognizing the two of them to be servants of the Lord of Excellent Renown, Dhruva sprang to his feet. Forgetting the proper protocol because of his agitation, he simply bowed to them while reciting the names of the Lord with palms joined together, knowing them to be chief attendants of the Enemy of Madhu.

Also,
383. Subala, tell me: Where is that dear friend of yours, who exhibited a sweet smile and sidelong glances after placing his snake-like arms high on your shoulders in the courtyard, thereby causing our eyes to be filled with waves of blissful nectar?

14) An illustration of his festivals:
384. May there be many wonderful festival days celebrating the Lord. Kṛṣṇa's auspicious birthday celebration on the eighth day of the lunar month of Bhādrapada (mid-August to mid-September) gives me special pleasure.

This concludes the First Wave in the Southern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Excitants."

NOTES

1. Viśvanātha comments that here Mathurā means the Mathurā-maṇḍala, or the entire region of Vraja. He further explains that the "natural form" of Kṛṣṇa means without any majestic regalia.

2. This verse is the *maṅgalācaraṇa*, or the "blessing," for the Southern Quadrant.

3. The use of the term "eternal" (*sanātana*) in this opening invocation refers also to Rūpa Gosvāmin's elder brother, Sanātana Gosvāmin, whom he acknowledges as his guru. This verse, therefore, results in a double meaning which I have translated with two alternate verses.

4. See the glossary for a definition of these technical terms, and the Introduction for a more extensive discussion of these terms and their specific use in Indian aesthetic theory.

5. Love (*rati*) is the Foundational Emotion (*sthāyi-bhāva*) of Bhakti Rasa. It becomes Rasa when intensified by the right combination of aesthetic components.

6. "Listening" to stories about the Lord (*śravaṇa*) refers specifically to hearing stories about Kṛṣṇa and his devotees from scripture, poetry, or drama. It is the first in a series of nine standard practices of devotion taken from the *Bhāgavata Purāṇa* (7.5.23). The other eight are "praising" (*kīrtana*), "remembering" (*smaraṇa*), "service" (*sevana*), "worship" (*arcana*), "homage" (*vandana*), "humility" (*dāsya*), "friendship" (*sākhya*), and "self-surrender" (*ātma-nivedana*). This verse seems related to 1.4.5.

7. The commentaries of Jīva and Viśvanātha state that this unconscious impression (*vāsanā*) is the result of beneficial activities performed either in this life or in a previous one. Bharata had maintained that the Foundational Emotions are common and exist in the heart/mind of everyone in the form of unconscious latent impressions called *vāsanās*; as such they are ready to emerge into consciousness under the right conditions. Rūpa, however, is concerned with a very special kind of Foundational Emotion (Kṛṣṇa-*rati*, Love for Kṛṣṇa), and therefore is concerned with a very special kind of *vāsanā*. This *vāsanā* is not common to all, but must either be generated through religious practice or, for the very fortunate, received as an act of grace.

8. Jīva comments that pure (*prasanna*) means here that the mind has reached the state of *śuddha-sattva*, a technical term meaning a state of purity beyond the effects of the three material components (*guṇas*) that make up ordinary existence. Love manifests in the heart or mind that has achieved the purified state of *śuddha-sattva*.

9. Sensitive people (*rasikas*) in this context means true devotees (*sadbhaktas*).

10. "Bliss," or *ānanda*, is a technical term denoting that joy which is beyond both ordinary pleasure and pain. It is the resulting feeling of the ultimate experience, and is thus closely associated with supreme love (*prema*). It is also considered to be the highest dimension of reality defined in the Upaniṣadic terms of "Being," Consciousness," and "Bliss" (*sac-cid-ānanda*).

11. "Wonder," or *camatkāra*; is a common aesthetic term used to denote the experience of moving beyond the ordinary and limited world defined by the ego into the more universal and unlimited world of art. Abhinavagupta made significant use of this term. See Raniero Gnoli,

The Aesthetic Experience According to Abhinavagupta, Rev. 2nd ed. (Varanasi: Chowkhamba, 1968), p. xlvi; and J. L. Masson and M. V. Patwardhan, *Aesthetic Rapture* (Poona: Deccan College, 1970),

p. 33. Kavi Karṇapūra regards *camatkāra* as the essence of the Rasa experience and states in the fifth chapter of the *Alankārakaustubha* that there is no experience of Rasa without *camatkāra.*

12. In these last seven verses Rūpa has explained the means by which Rasa becomes manifest. Rasa is a fully developed form of love (*rati*), the *sthāyi-bhāva* of Kṛṣṇa devotionalism. Love exists latent in the heart/mind as a very special result of spiritual practices. In an environment dominated by Vaiṣṇava thought and practice it develops — through the Excitants, Indications, Responses, and Transitory Emotions — to the level of Rasa.

13. These are, respectively, the *ālambana-vibhāvas* and the *uddīpana-vibhāvas*, terms from the tradition that further refined the aesthetic analysis presented in Bharata's *Nāṭya-Śāstra.* They are defined in Viśvanātha Kavirāja's *Sāhitya Darpaṇa*, a text quoted by Rūpa, and in the *Agni Purāṇa* (339.36), cited in the following verse.

14. As the *viṣaya-ālambana-vibhāva*, Kṛṣṇa is the "object" that is both the cause and focus of the emotional experience of bhakti, while his worshipers are the *āśraya-ālambana-vibhāva*, the subject or "vessel" (Jīva offers *pātra* as a synonym for *ādhāra* and *āśraya*) of the emotional experience. The great theological flexibility of Gauḍīya Vaiṣṇavism rests on an understanding of these two terms. Since the nature and capacity of each individual worshiper differs, so too must each worshiper's perception of ultimate reality; thus, the theological flexibility within a non-dual system that allows for both a variety of conceptions of divinity and religious paths to a relationship with that divinity. The resulting typology of religious experience is discussed briefly in the Introduction.

15. This illustration refers to the story told in the *Bhāgavata Purāṇa* (10.13) in which Kṛṣṇa creates a replica form of the cowherds and calves out of his own body so that no one would know they were missing after they were abducted by the god Brahmā. Therefore, without realizing it Balarāma was actually looking at Kṛṣṇa, who had assumed the forms of the cowherds and calves. This is an example of how Kṛṣṇa is the Substantial Excitant of love, even when he assumes the form of another.

16. The difference between this state and the last state is that here Kṛṣṇa disguises his own body, whereas in the previous illustration he assumed the bodies of the cowherds and calves.

17. Puruṣottam is a technical designation for the fullest reality according to Bhāgavata theology, which considers Kṛṣṇa to be the complete manifestation of divinity and source of all other manifestations (Bh.P. 1.3.2). Rūpa states the latter in number 58 of this list.

18. These five are the more majestic qualities of the Lord. The last four are related exclusively to the realm of sweetness.

19. Jīva reduces these four to *līlā* (divine love play), *premṇā priyādhikam* (excellent love of friends), *veṇu* (flute), and *rūpa* (beautiful form). These are the components of divine sweetness, fully manifest in the realm of Vraja.

20. Jīva clarifies the four groups of 64 qualities: a) 1-50, can manifest in souls, b) 51-55, manifest in Śiva, c) 56-60, manifest in Nārāyaṇa, and d) 61-64, manifest only in Govinda.

21. Jīva spells out what this list means: the seven passionately red features are the corner of his eyes, the soles of his feet, the palms of his hands, his palate, lips, tongue, and nails; the six high features are his chest, shoulders, nails, nose, waist, and mouth; the three broad features are his waist, forehead, and chest; the three slender features are his neck, ankles, and penis; the three deep features are his navel, voice, and intellect; the five long features are his nose, arms, eyes, chin, and knees; and the five fine features are his skin, hair, teeth, fingers, and joints.

22. Jīva provides a full list of the marks on Kṛṣṇa's feet and hands based on the *Padma Purāṇa*.

23. Jīva identifies the eight features as a mouth, two eyes, two hands, a navel, and two feet.

24. The point seems to be that only the adolescent stage of youth is involved in the Amorous Rasa, the highest of the Rasas, which is thought to encompass all other Rasas. Jīva characterizes adolescent Kṛṣṇa, the very source of all qualities (*dharmī*) and the complete Excitant (*pūrṇā-vibhāva*), as the container of all the devotional Rasas (*sarva-bhakti-rasāśraya*).

25. Kṛṣṇa protected the five Pāṇḍavas throughout the Mahābhārata war. Their mother Kuntī says this to Kṛṣṇa at the end of the war when he delivers her sons back to her.

26. These are the words Kṛṣṇa speaks as he is battling the offensive snake demon Kāliya.

27. That is, an eloquent person is one whose speech sounds nice and who expresses himself convincingly.

28. *Pramitākṣarā*, which I have translated as "a few words," is also a type of meter. This verse is written in this meter: a subtle reference to refined expression.

29. Sāndīpani is Kṛṣṇa's teacher, and Jīva informs us that he was born in Kāśī. The point is that all knowledge has flowed into Kṛṣṇa, thus making him exceptionally learned.

30. The six branches of Vedic wisdom, which Jīva enumerates in his commentary, are: *śikṣā* (knowledgeable pronunciation), *chanda* (metre), *vyākaraṇa* (grammar), *nirukta* (explanation), *jyotiṣa* (astrology), and *kalpa* (ritual performance). The first two are essential for the correct recitation of the Vedas, the second two for the correct understanding of the Vedas, and the last two for the correct employment of the Vedas.

31. Jīva comments that by extension this also includes the royal city of Dvārakā.

32. Mucukunda assisted the gods in their wars against the demons and was rewarded with the boon of a long and unbroken sleep in the cave of happiness. To destroy Kālayavana, king of the Yavanas, Kṛṣṇa cleverly lured him into the cave where Mucukunda was sleeping. Mistaking Mucukunda for Kṛṣṇa, Kālayavana kicked Mucukunda, who awoke suddenly and furiously reduced Kālayavana to ashes. This episode is told in *Bhāgavata* 10.51.1-12.

33. I have followed the commentary of Viśvanātha in translating this difficult verse.

34. This is an example of dexterousness, as Kṛṣṇa multiplied himself to equal the number of cowherd women present.

35. This refers to the time when Draupadī, wife of the Pāṇḍavas, called out to Kṛṣṇa as she was being stripped by the Kauravas. Kṛṣṇa responded by making her sari infinitely long.

36. Kṛṣṇa showed Jāmbavān deep respect by accepting his daughter in marriage, even though Jāmbavān had just greatly offended him by fighting over the Syamantaka jewel, because Jāmbavān had rendered service long ago to Lord Rāma. Some consider Jāmbavān a monkey, while others consider him a bear. This episode appears in *Bhāgavata* 10.56.

37. Jīva identifies the sage as Nārada.

38. Translation of this verse depends upon a double meaning of the compound *apārijāta*, which can either be taken as *a-pārijāta*, meaning "without the wishing tree," or *apa-ari-jāta*, meaning "driving away the enemies." Kṛṣṇa made both Indra and the Pāṇḍavas *apārijāta* in these two different senses, thereby fulfilling his vow to Satyabhāmā, who greatly desired the Pārijāta wishing tree, and to Draupadī, who wanted her husbands protected.

39. Kṛṣṇa knows that the best time for love is the autumn full moon, the best place is the forest of Vṛndāvana, and the best "receptacles" of the love experience are the cowherd women of Vraja.

40. This refers to the episode in *Bhāgavata* 10.56 where Kṛṣṇa is falsely accused by Satrājit of killing his brother and stealing his Syamantaka jewel. Even though falsely accused, Kṛṣṇa was pure in his actions. The fact that the Syamantaka jewel desires to be with the Kaustubha jewel shining with purity on Kṛṣṇa's chest indicates the purity of Kṛṣṇa.

41. This verse is numbered 1.11.36 in some editions.

42. This is a reference to Jayanta, the son of Indra who took the form of a crow and was punished by Rāma for scratching the breast of Sītā. He later fell at the feet of Rāma and begged for forgiveness. He was later born as Śiśupāla, one of the archenemies of Kṛṣṇa. Kṛṣṇa's tolerance is so great that he even granted Śiśupāla final liberation in the form of union (*sāyujya-mukti*).

43. Viśvanātha informs us that this occurred while Kṛṣṇa was holding up Mount Govardhana.

44. The "thought-jewel" (*cintāmaṇi*), the "cow of plenty" (*kāmadhenu*), and the "wishing-tree" (*kalpadruma*) are all special objects known to supply whatever one desires. The point is that Kṛṣṇa surpasses even the three of these combined.

45. This describes Kṛṣṇa's generous treatment of his wives in Dvārakā. Jīva takes *baddham* as 13,084, but it can also mean united pair of mother and baby cow as I have taken it. Following Jīva's gloss, Kṛṣṇa gave 13,084 such pairs throughout his life in the manner illustrated above.

46. The performance of sacrifices is a sign of virtue. Kṛṣṇa performed so many sacrifices that the wives of the gods grew tired of all this excessive activity that kept their husbands away from home, and so began to worship Buddha, the ninth incarnation, who condemns sacrifices. This is, therefore, an indirect illustration of the excessive nature of Kṛṣṇa's virtue.

47. This refers to the episode told in *Bhāgavata* 10.73 where Kṛṣṇa compassionately releases the kings who had been imprisoned by Jarāsandha.

48. Jīva explains that the all-knowing Balarāma knew that recognition of the praise would embarrass Kṛṣṇa and cause him to look down, thereby breaking his gaze at the cowherd woman's breast. In this manner Balarāma solved the problem of the shaking mountain.

49. The point here is that Kṛṣṇa attacks Bhīṣma out of respect and friendship, since Bhīṣma was one of his devotees.

50. Jīva explains that this means that he has no expectation for other things, such as service (*sevā*).

51. Being a very poor man, Śrīdāmā is exemplary of one who has nothing to give Kṛṣṇa but love itself. The story of his visit to Kṛṣṇa in Dvārakā is told in the *Bhāgavata Purāṇa* 10.80-81.

52. This refers to the episode in *Bhāgavata* 10.9 in which Yaśodā attempts to tie boundless Kṛṣṇa with ordinary cords to keep him out of dangerous mischief. This episode demonstrates how Kṛṣṇa is literally bound by love.

53. Kṛṣṇa's enemies attain the liberation of union (*sāyujya-mukti*) by making contact with Kṛṣṇa as he kills them.

54. This is a pun: through his fame Kṛṣṇa is everywhere, but since he is black the world is pervaded with blackness, instead of whiteness, the conventional color of fame (*yaśas*).

55. The point here is that Kṛṣṇa's fame dazzles the world with whiteness (its traditional color in Sanskrit poetics), thereby causing these problems.

56. The "thought-jewels" (*cintāmaṇi*), "wishing-trees" (*kalpavṛkṣa*), and "cows of plenty" (*kāmadhenu*) are all known to be sources of unlimited prosperity.

57. These words of Kṛṣṇa's attendant indicate how everyone of importance is trying to meet Kṛṣṇa.

58. This refers to an incident in the *Mahābharata* in which Duryodhana tried to get the sage Durvāsā to seek food from the Pāṇḍavas after Draupadī had already eaten, signaling the end of the available food. To turn the sage and his disciples away without feeding them would have been tantamount to an insult, and would have surely resulted in the terrifying Durvāsā cursing the Pāṇḍavas. Kṛṣṇa suddenly appeared to save Draupadī from this unfortunate situation by finding a small remnant of food in her cooking pot. After eating it, the whole world was satisfied, so Durvāsā and his ten thousand disciples left without insult. Since Kṛṣṇa was far away when Durvāsā arrived at the Pāṇḍavas' camp, this incident demonstrates his omniscient nature.

59. Being (*sat*), Consciousness (*cid*), and Bliss (*ānanda*) are traditional Upaniṣadic terms for defining Brahman. Jīva comments that Kṛṣṇa so manifests himself throughout all time and space, and quotes *Bhāgavata* 10.3.26, 10.9.13, and 10.13.46 to support his claim. His point is that differentiated (*saviśeṣa*) Brahman involves more bliss than the undifferentiated (*nirviśeśa*) Brahman, as is illustrated in the next verse.

60. The Dark One refers to differentiated (*saviśeṣa*) Brahman, or simple Kṛṣṇa, and Brahman to undifferentiated (*nirviśeṣa*) Brahman. Jīva enumerates the five types of pain from Patañjali's Yoga Sūtras: ignorance (*avidya*), egoism (*asmitā*), passion (*rāga*), hatred (*dveṣa*), and tenacity (*abhiniveṣa*).

61. Jīva connects this verse to 1.2.278 and again highlights the central Vaiṣṇava theological premise that differentiated Brahman (often called Puruṣottama) is higher than the undifferentiated Brahman. He supports this with a quotation from the *Bhagavad-gītā:* "Since I transcend the pershable (*kṣara*) and am higher than the imperishable (*akṣara*), I am called Puruṣottama (Highest Person) in the world and in the Vedas" (15.18).

62. Śrī Vaiṣṇavas belong to the southern school of Vaiṣṇavism associated with the theologian Rāmānuja. Whereas some Vaiṣṇava schools reserve the word Bhagavān to refer only to the differentiated form of Brahman (*saviśeṣa Brahman*), Rāmānuja uses it also to refer to the undifferentiated Brahman (*nirviśeṣa Brahman*). Gauḍīya Vaiṣṇavas tend to disagree with Rāmānuja on this point, generally using the term Bhagavān only for the personal form of Brahman.

63. A chief theologian of the early Śrī Vaiṣṇava school.

64. The eight great powers are the ability to: 1) become as small as an atom, 2) become infinitely light, 3) become as heavy as a mountain, 4) attain anything desired, 5) to create spirits, 6) to control spirits, 7) accomplish impossible tasks, such as being buried in the earth, and 8) determine the truth. Their ten friends are the ability to: 1) experience no hunger or thirst, 2) hear at great distances, 3) see great distances, 4) use the mind very rapidly, 5) assume any desired form, 6) enter another body, 7) choose the manner of death, 8) play like the gods, 9) attain self-determined powers, and 10) command someone to leave without delay.

65. The context of this verse is the episode in which Kṛṣṇa created the bodies of the cowherd boys and calves out of his own body after they had been stolen by Brahmā. This is the only verse in the printed editions of the *Bhaktirasāmṛtasindhu* that differs significantly; however, the meaning remains relatively the same. Purīdāsa lists the variant.

66. The story of the enchantment of Brahmā is from *Bhāgavata* 10.14. Here Brahmā is amazed after realizing that Kṛṣṇa has replaced the stolen cowherd boys and calves with portions of his own body. The story of the enchantment of Śiva is from *Bhāgavata* 10.63. Here Kṛṣṇa makes Śiva yawn with helplessness, so that he can attack the city of Bāṇa and rescue his grandson Aniruddha, who had been kidnapped by Citralekhā to please Bāṇa's daughter Uṣā.

67. These are the words spoken by Kṛṣṇa to Yama, the god of death, to restore his guru's son to life. The point is that Sāndīpani's son died because of his own karma, nonetheless Kṛṣṇa is able to wipe out that karma and restore him to life.

68. Jīva connects this verse to *Bhāgavata* 10.8.14 and 10.9.13, in which the simultaneous infinitude and finitude of Kṛṣṇa are indicated.

69. An important feature of Gauḍīya Vaiṣṇava theology is that Kṛṣṇa is the very source of all *avatāras*; thus, he is called the *avatārī.* Jīva supports this with the famous statement from the *Bhāgavata* that "Kṛṣṇa is Bhagavān himself" (1.3.28, *kṛṣṇas tu bhagavān svayam*). Accordingly, Kṛṣṇa is understood to be the complete (*pūrṇa*) form of God.

70. The distinction is often made that Kṛṣṇa grants liberation, or *mokṣa,* to his enemies and he grants bhakti to his devotees. Jīva comments, however, that Kṛṣṇa sometimes grants bhakti

to his enemies. He gives the example of Pūtanā, the demoness who tried to kill Kṛṣṇa as a baby by offering him a poisonous breast.

71. There is a pun operative here that is impossible to translate. The person says to Kṛṣṇa, even though you are the granter of *pavarga* — the five labial consonants — you grant *apavarga* — liberation. The five labial consonants in this verse are used to express how Kṛṣṇa subdues his enemies. The point is that even though he kills them, he grants them liberation.

72. The sun is the doorway to liberation. Again, death at the hands of Kṛṣṇa is tantamount to liberation.

73. A Paramahaṃsa is a "great saint" who has realized the ultimate nature of the Self.

74. The cātaka bird is always thirsty for the monsoon rain, and as such is a common representative for the devotee longing for Kṛṣṇa. Jīva's commentary makes this clear.

75. The rāsa-līlā is that special love play in which Kṛṣṇa multiplies himself into as many cowherd women as come to him for love in the forest during the full moon of the autumn. This divine love play is considered to be especially sweet.

76. In the latter part of this verse the gopīs are cursing the creator Brahmā for creating their eyelashes, because when they blink the gopīs are cut off from their visual enjoyment of Kṛṣṇa. This, thereby, illustrates the supreme love that Kṛṣṇa inspires.

77. Here Kṛṣṇa experiences Rādhā's *bhāva*, desiring to enjoy his own form, which astonishes even him.

78. Although Kṛṣṇa is fully manifest in this form, he is perceived according to the capacity of the worshipper. This follows the tradition in dramatic theory to categorize the hero into three grades: superior, average, and inferior, but accounts for the different grades in terms of the capacity of the perceiver, not in terms of the quality of the hero, in this case Kṛṣṇa.

79. This is another important component of Gauḍīya Vaiṣṇava theology. Kṛṣṇa is most fully manifest as the adolescent lover of the gopīs in the forests of Vraja. His form becomes more concealed as he moves into the majestic city of Dvārakā. Jīva introduces the further division of the majestic form (*aiśvarya-gata*), the sweet form (*mādhurya-gata*), and the compassionate form (*kṛpā-gata*). As an illustration of each, he says that the first is fully manifest when Kṛṣṇa amazes Brahmā by assuming the form of the many cowherd boys (Bh.P. 10.13.46); the second is fully manifest as Kṛṣṇa drinks milk from Yaśodā's breast (Bh.P. 10.8.16); and the third is fully manifest when Kṛṣṇa grants liberation to Pūtanā, the demoness who tried to kill him with poisonous breast milk (Bh.P. 3.2.23). All these examples are taken from Vraja, the site of the fully manifest form.

80. This fourfold division appears in the *Agni Purāṇa* 339.37-38.

81. Jīva correlates the list of qualities in this illustration with the brief list of eight defining qualities in the previous verse:

> Your smile shatters the pride of heroic men (modest), you are the vehicle for uplifting the afflicted (compassionate), your vows are fully accomplished (resolute), you were

courageous when holding up the big mountain (very courageous), you are sweet to me even though I was very sinful (forgiving), you are constantly restrained when being praised (well behaved and humble), and your heart is difficult to comprehend (profound).

82. Viśvanātha correlates the list of qualities in this illustration with those five identified in the previous verse:

Making Rādhā close her eyes with embarrassment by frankly describing the art of their nightly love-making in front of her girlfriends (humorous), Kṛṣṇa goes on to the height of cleverness by taking advantage of this situation and painting Makarī designs on her breasts (artistic and under the control of his lovers). Sporting in this way in the love-bower, Hari achieves success as an adolescent lover (carefree and youthful).

83. Viśvanātha correlates the list of qualities in this verse with those identified in the previous verse:

His sweet and polite nature indicates his politeness, he endures pain while accompanying Yudhiṣṭhira, his discriminating nature is shown by his instruction of Yudhiṣṭhira, and his calmness is indicated by his steady eyes.

84. Neither Jīva nor Viśvanātha correlates this verse with the list of qualities mentioned in the previous verse.

85. Here I follow Jīva's gloss of *tatas* as *mahāviṣṇutas.*

86. The term Puruṣa, which I have translated as "Person," is an important theological concept traceable to Rg Veda 10.90. Surendranath Dasgupta remarks: "The Pañcarātra doctrines are indeed very old and are associated with the *puruṣa-sūkta* of the Rg-veda, which is, as it were, the foundation stone of all future Vaiṣṇava philosophy" [*A History of Indian Philosophy*, vol. 3 (Delhi: Motilal Banarsidass, 1975), p. 12].

87. The scene of the events in this verse is Kaṃsa's arena in Mathurā, in which Kṛṣṇa is just about to kill the wicked Kaṃsa.

88. This story is told in *Bhāgavata Purāṇa* 10.63. The point is that even with all these distractions Kṛṣṇa stayed on target.

89. This is a very important verse for Rūpa's religious typology, for it indicates that Kṛṣṇa takes many different forms depending upon the capacity of his veiwers. Here, however, it illustrates that Kṛṣṇa has an emotional effect on the hearts of all those who witness him enter Kaṃsa's arena.

90. These numbers refer to the list of qualities mentioned in verses 24-27 of this chapter.

91. The latter have realized the goal (*prema*), whereas the former are striving to do so.

92. Here "intermediate" devotee means a "practitioner" as opposed to a fully perfected devotee.

93. This translation depends on an understanding of the double meaning of the term *pṛthuroma,* which means both "peacock" and "goose bumps." That is, the dance of goose bumps attracts Kṛṣṇa like the dance of a peacock.

94. Also known as Līlāśuka, the fourteenth-century writer Bilvamaṅgala is the author of the *Kṛṣṇa-Karṇāmṛta*, an important work that inspired many of the Gauḍīya thinkers. The tradition has it that Caitanya brought a copy of this text back from his tour of South India. And indeed, Gopāla Bhaṭṭa, the Gosvāmin from the south, wrote a commentary on this text. See S. K. De, *Vaiṣṇava Movement*, p. 133.

95. The five types of pain were enumerated in the footnote for verse 188 of this chapter. In contrast to the practitioners, the perfected ones are free from all obstacles.

96. I follow Viśvanātha's gloss in identifying the high place as Vaikuṇṭha, Viṣṇu's realm in which all beings are blissful and free..

97. The agency of perfection in this verse and in the previous one is the power of devotion itself.

98. Mārkaṇḍeya is a great sage known for his longevity. He achieved his position through intense spiritual practices and devotion to Kṛṣṇa. His story is told in *Bhāgavata* 12.8-10.

99. This refers to the incident just referred to in verses 286 and 287 and told in *Bhāgavata* 10.23 wherein Kṛṣṇa gave the wives of the brāhmaṇa sacrificers an opportunity to give food to him after their husbands had refused to do so.

100. Jīva comments that this means that — like Mukunda — they possess a body that is eternal and consists of bliss. This is the *siddharūpa*, or "perfected body" so important to Gauḍīya belief and practice. See my *Acting as a Way of Salvation*, pp. 86-93.

101. The attendants who here accompany Kṛṣṇa are the eternally perfected.

102. Importantly, the residents of Vraja are recognized as eternally perfected beings, and thus are fit models for emulation in the practice of bhakti.

103. This fivefold division follows the fivefold categorization of *bhāva*s and Rasas that will be described in detail in the Western Quadrant. The five types of devotees are technically the five types of *āśraya-ālambana-vibhāva*s (Substantial Excitant "vessels") of the five Primary Rasas.

104. The point here is that these qualities as part of Kṛṣṇa's form were already described as aspects of the Substantial Excitants or *ālambana-vibhāva*s. These qualities are Substantial Excitants when they are thought about in connection to Kṛṣṇa's form, but they are considered Enhancing Excitants when the same qualities themselves are thought about.

105. Here the teeth are reddened with betel nut powder.

106. The water offering is a preparation for death.

107. Jīva identifies the source of the six arts of love as the *Nīti Śāstra*, a text that lays out the conduct of a good king. Here, of course, the concern is with the conduct of that king who presides over the love bower.

108. Rūpa asserts that the erotic is not present in Kṛṣṇa's childhood. Later he will identify the Amorous Rasa and the Rasa of Parental Affection as incompatible Rasas. See 4.8.6-7.

109. The situation is usually the other way around: whereas normally ornaments ornament one's body, Kṛṣṇa's body ornaments the ornaments.

110. That is, the vocal and mental qualities of the Enhancing Excitants referred to in verse 303 above are identical with those already listed as Substantial Excitants.

111. The second Enhancing Excitant from the list appearing in verse 301 above.

112. Jīva comments that Rādhā is golden in complexion and red with passion.

113. This is the important text about Kṛṣṇa written by Bilvamaṅgala.

114. Mandraghoṣa means "produces a pleasingly low sound."

115. The meaning of this verse depends on the belief that milk taken after a snake bite doubles the poison.

* * *

दक्षिण-विभागः

अनुभावाख्या-द्वितीयलहरी

अथ अनुभावाः—

अनुभावास्तु चित्तस्थभावानामवबोधकाः ।
ते बहिर्विक्रिया-प्रायाः प्रोक्ता उद्भास्वराख्यया ॥ (१)

नृत्यं विलुठितं गीतं क्रोशनं तनुमोटनम् ।
हुङ्कारो जृम्भणं श्वासभूमा लोकानपेक्षिता ।
लालास्रवोऽट्टहासश्च घूर्णा हिक्कादयोऽपि च ॥ (२)

ते शीताः क्षेपणाश्चेति यथार्थाख्या द्विधोदिताः ।
शीताः स्युर्गीतजृम्भाद्या नृत्याद्याः क्षेपणाभिधाः ॥ (३)

तत्र नृत्यं यथा—

मुरली-खुरलीसुधाकिरं
हरिवक्रेन्दुमवेक्ष्य कम्पितः ।
गगने स गणेशडिण्डिम-
ध्वनिभिस्ताण्डवमाश्रितो हरः ॥ (४)

विलुठितं यथा तृतीये (भा॰ ३/१/३२)—

कच्चिद्बुधः स्वस्त्यनमीव आस्ते
श्वफल्कपुत्रो भगवत्प्रपन्नः ।
यः कृष्णपादाङ्कितमार्गपांशु-
ष्वचेष्टत प्रेमविभिन्नधैर्यः ॥ (५)

यथा वा—

नवानुरागेण तवावशाङ्गी
वनस्रगामोदमवाप्य मत्ता ।
व्रजाङ्गने सा कठिने लुठन्ती
गात्रं सुगात्री व्रणयाञ्चकार ॥ (६)

Southern Quadrant
Second Wave: The Indications

1. The Indications (*anubhāvas*) are the external reactions that indicate the emotions situated in the heart. They are also known as the "Illuminators" (*udbhāsvaras*).

2. They consist of such actions as: 1) dancing, 2) rolling on the ground, 3) singing, 4) shrieking, 5) twisting the body, 6) roaring, 7) the mouth gaping, 8) sighing, 9) disregarding the opinion of others, 10) salivating, 11) laughing loudly, 12) whirling, and 13) hiccuping.

3. These Indications are of two types: "cool" and "ecstatic." Indications such as singing and the mouth gaping are cool; Indications such as dancing are ecstatic.[1]

An illustration of 1) dancing:
4. Upon seeing Hari's moonlike face, which was producing nectar by playing the flute, Śiva trembled and began to dance in the sky with his attendants, accompanied by the sounds of drums.

An illustration of 2) rolling on the ground is found in the Third Canto (Bh.P. 3.1.32):
5. Is Akrūra, Śvaphalka's wise and sinless son who is devoted to the Lord, healthy? Beside himself with love, he rolled in the dust of the road marked with Kṛṣṇa's footprints.

Also:
6. The Fair-limbed Beauty became helpless with a new love for you. Smelling the sweet fragrance of your garland of forest flowers, she became intoxicated and hurt herself rolling on the hard ground of Vraja.

गीतं यथा—

रागडम्बरकरम्बितचेताः
कुर्वती तव नवं गुणगानम् ।
गोकुलेन्द्र! कुरुते जलतां सा
राधिकाद्य दृषदां सुहृदाञ्च ॥ (७)

क्रोशनं यथा—

हरिकीर्तनजातविक्रियः
स विचुक्रोश तदद्य नारदः ।
अचिरान्नसिंहशङ्कया
दनुजा येन धुता विलिल्यिरे ॥ (८)

यथा वा—

उररीकृत-काकुराकुला
कुररीव व्रजराजनन्दन!
मुरलीतरलीकृतान्तरा
मुहुराक्रोशदिहाद्य सुन्दरी ॥ (९)

तनुमोटनं यथा—

कृष्णनामनि मुदोपवीणिते
प्रीणिते मनसि वैणिको मुनिः ।
उद्भटं किमपि मोटयन् वपु-
स्त्रोटयत्यखिलयज्ञसूत्रकम् ॥ (१०)

हुङ्कारो यथा—

वैणवध्वनिभिरुद्भ्रमद्धियः
शङ्करस्य दिवि हुङ्कृतिस्वनः ।
ध्वंसयन्नपि मुहुः स दानवं
साधुवृन्दमकरोत् सदा नवम् ॥ (११)

An illustration of 3) singing:
7. Rādhā, whose mind is absorbed in an intense passion while singing songs about your novel qualities, O Lord of Gokula, now causes the rocks to melt and her friends to lose consciousness.[2]

An illustration of 4) shrieking:
8. Excited by praising Hari, Nārada shrieked in such a manner that the demons immediately panicked and ran away out of fear that Narasiṁha had arrived.

Also:
9. O Son of the King of Vraja, today the beautiful lady's heart was melted by your flute and she shrieked again and again like a female osprey in distress.

An illustration of 5) twisting the body:
10. When his mind became enraptured by ecstatically singing Kṛṣṇa's names while playing the lute, Nārada, the lute-playing sage, somehow twisted his body to the point that he broke his sacred thread. stretch body & writhe

An illustration of 6) roaring:
11. Śiva's roar fills the sky when his mind becomes confused at the sound of Kṛṣṇa's flute. Even though his roar destroys the demons again and again, it always refreshes the holy men.

जृम्भणं यथा—

विस्तृतकुमुदवनेऽस्मि-
न्नुदयति पूर्णे कलानिधौ पुरतः ।
तव पद्मिनि! मुखपद्मं
भजते जृम्भामहो चित्रम् ॥ (१२) jṛmbhaṇa

श्वासभूमा यथा—

उपस्थिते चित्रपटाम्बुदागमे
विवृद्धतृष्णा ललिताख्यचातकी ।
निःश्वासझञ्झामरुतापवाहितं śva…
कृष्णाम्बुदाकारमवेक्ष्य चुक्षुभे ॥ (१३)

लोकानपेक्षिता यथा श्रीदशमे (भा॰ १०/२३/४१)— Lokānapekṣitā

अहो पश्यन्त नारीणामपि कृष्णे जगद्गुरौ ।
दुरन्तभावं योऽविध्यन्मृत्युपाशान् गृहाभिधान् ॥ (१४)

यथा वा पद्यावल्याम्—

परिवदतु जनो यथा तथा वा
ननु मुखरो न वयं विचारयामः ।
हरिरसमदिरामदातिमत्ता
भुवि विलुठाम नटाम निर्विशाम ॥ (१५)

लालास्रवो यथा—

शङ्के प्रेमभुजङ्गेन दष्टः कष्टं गतो मुनिः ।
निश्चलस्य यदेतस्य लाला स्रवति वक्त्रतः ॥ (१६) lālāsrava

अट्टहासः—

हासाद्भिन्नोऽट्टहासोऽयं चित्तविक्षेप-सम्भवः । (१७) aṭṭahāsa

यथा—

शङ्के चिरं केशवकिङ्करस्य
चेतस्तटे भक्तिलता प्रफुल्ला।
येनाधितुण्डस्थलमट्टहास-
प्रसूनपुञ्जाश्चटुलं स्खलन्ति ॥ (१८)

An illustration of 7) the mouth gaping:
12. When the full moon (i.e., Kṛṣṇa) rises up before you in this expansive forest of night-lotus flowers, O Lotus-lady, your lotus mouth opens.[3] This is truly wonderful!

An illustration of 8) sighing:
13. The Cātaka bird[4] named Lalitā developed an intense thirst as the beautiful cloud (Kṛṣṇa) approached, but became agitated when she saw that the dark cloud had been driven away by the strong wind of her own sigh.

An illustration of 9) disregarding the opinion of others is found in the Tenth Canto (Bh.P. 10.23.41):
14. O look at even the women's incomprehensible love for Kṛṣṇa, the Lord of the Universe! Their love has shattered the snare of death called domestic demands.

Also:
15. Let the talkative people say whatever they will about this; we will not be led astray. We who have become mad from drinking the nectar of Hari's Rasa should roll on the ground, dance, and enjoy.

An illustration of 10) salivating:
16. It seems to me that the sage has become greatly distressed since he was bitten by the snake in the form of supreme love, for he has become motionless and saliva oozes from his mouth.

11) Laughing loudly:
17. Loud laughter differs from ordinary laughter in that it comes from an absence of the mind.

An illustration:
18. It appears that a blossoming creeper of devotion has completely covered the heart of the servant of Keśava; because of this a cascade of flowers in the form of loud laughter are dropping from his trembling mouth.

घूर्णा यथा—

ghūrṇā

ध्रुवमघरिपुरादधति वात्यां
ननु मुरलि! त्वयि फूत्कृतिच्छलेन।
किमयमितरथा ध्वनिर्विघूर्णन्
सखि! तव घूर्णयति व्रजाम्बुजाक्षीः॥ (१९)

हिक्का यथा—

hikka

न पुत्रि! रचयौषधं विसृज रोद-मत्युद्धतं
मुधा प्रियसखीं प्रति त्वमशिवं किमाशङ्कसे?
हरिप्रणयविक्रियाकुलतया ब्रुवाणा मुहु-
र्वराक्षि! हरिरित्यसौ वितनुतेऽद्य हिक्काभरम्॥ (२०)

वपुरुत्फुल्लतारक्तोद्गमाद्याः स्युः परेऽपि ये।
अतीव विरलत्वात्ते नैवात्र परिकीर्तिताः॥ (२१)

॥ इति श्रीभक्तिरसामृतसिन्धौ दक्षिणविभागे
अनुभाव-लहरी द्वितीया॥

An illustration of 12) whirling:
19. Dear flute, Kṛṣṇa, the Enemy of Agha, contantly puts a whirlwind in you under the guise of blowing. Otherwise, O Friend, why would your whirling sound cause the lotus-eyed women of Vraja to whirl around?

An illustration of 13) hiccuping:
[Paurṇamāsī's words to Lalitā:]
20. Daughter, stop making that medicine. There is no need for it! And stop that uncivilized wailing. Why are you thinking that there is anything wrong with your dear friend Rādhā? Listen, Beautiful-Eyes, she is simply full of hiccups from continually saying "Hari," because she is disoriented by her love-sickness for Hari.

21. There are also other Indications, such as the swelling of the body and the appearance of blood, but because they are extremely rare they are not discussed here.

This concludes the Second Wave in the Southern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Indications."

NOTES

1. Jīva completes the list: singing, mouth gaping, sighing, disregarding the opinions of others, and salivating are the cool (*śīta*) Indications; dancing, rolling on the ground, shrieking, twisting the body, roaring, laughing loudly, whirling, and hiccuping are the ecstatic (*kṣepaṇa*) Indications.

2. This translation depends upon an understanding of the double play on the word *jalatā*, which means both "like water" and "stupefied" and modifies both the rocks and girlfriends.

3. This is a classic example of *śleṣālaṅkāra*, or a pun with double meaning. The double meaning here is that as Kṛṣṇa appears before Rādhā her mouth drops open, and as the moon rises the night lotus opens.

4. The Cātaka bird lives on raindrops, and is therefore an apt symbol of the intense devotee.

* * *

सात्त्विकाख्या—तृतीया लहरी

Third Wave: The Responses

दक्षिण-विभागः

सात्त्विकाख्या—तृतीया लहरी

अथ सात्त्विकाः—

कृष्णसम्बन्धिभिः साक्षात् किञ्चिद्वा व्यवधानतः ।
भावैश्चित्तमिहाक्रान्तं सत्त्वमित्युच्ते बुधैः ॥ (१)

सत्त्वादस्मात् समुत्पन्ना ये भावास्ते तु सात्त्विकाः ।
स्निग्धा दिग्धास्तथा रूक्षा इत्यमी त्रिविधा मताः ॥ (२)

तत्र स्निग्धाः—

स्निग्धास्तु सात्त्विका मुख्या गौणाश्चेति द्विधा मताः ; (३)

तत्र मुख्याः—

आक्रमान्मुख्यया रत्या मुख्याः सात्त्विका अमी ।
विज्ञेयः कृष्णसम्बन्धः साक्षादेवात्र सूरिभिः ॥ (४)

यथा—

कुन्दैर्मुकुन्दाय मुदा सृजन्ती
स्रजं वरां कुन्दविडम्बि-दन्ती ।
बभूव गान्धर्वरसेन वेणो-
र्गान्धर्विका स्पन्दनशून्यगात्री ॥ (५)

मुख्यः स्तम्भोऽयमित्थं ते ज्ञेयाः स्वेदादयोऽपि च; (६)

अथ गौणाः—

रत्याक्रमणतः प्रोक्ता गौणास्ते गौणभूतया ।
अत्र कृष्णस्य सम्बन्धः स्यात् किञ्चिद्व्यवधानतः ॥ (७)

यथा—

स्वविलोचनचातकाम्बुदे
पुरि नीते पुरुषोत्तमे पुरा ।
अतिताम्रमुखी सगद्गदं
नृपमाक्रोशति गोकुलेश्वरी ॥

—इमौ वैवर्ण्यस्वरभेदौ गौणौ । (८)

Southern Quadrant
Third Wave: The Responses

Now the Responses (*Sāttvikas*):
1. The wise call the mind pure and luminous (*sattva*) that is imbued with emotional states (*bhāvas*) associated with either direct or obscured relationships with Kṛṣṇa.

2. The emotional states arising from this pure and luminous state of mind are called Responses (*sāttvikas*). They are considered to be of three types: a) Affectionate (*snigdha*), b) Accumulated (*digdha*), and c) Harsh (*rukṣa*).

The Affectionate Responses:
3. The Affectionate Responses are further divided into two types: primary and secondary.

The Primary Affectionate Responses:
4. Responses produced from Primary Love (*mukya-rati*)[1] are Primary Responses. The sages know that they result from a direct relationship with Kṛṣṇa.

An illustration:
5. The heavenly lady (Rādhā) whose teeth resemble jasmine buds was joyfully making an exquisite garland for Mukunda out of jasmine flowers when the ambrosial sound of his flute caused her body to become motionless.

6. This is an example of the Primary Response of "stupefaction." "Perspiration" and the other Primary Responses are to be known in a like manner.

The Secondary Affectionate Responses:
7. Responses produced from a Secondary Love (*gauṇa-rati*)[2] are called Secondary Responses. Here the relationship with Kṛṣṇa is somehow obscured.

An illustration:
8. After the Supreme Lord, who was the cloud that satisfied the Cātaka bird of her own eyes, was taken away to the city of Mathurā, Yaśodā, the queen of Gokula, shouted angrily with a stammering voice at the king Nanda and her face became very red.
Here are two secondary Responses: a broken voice and a change in color.[3]

अथ दिग्धाः—

रतिद्वयविनाभूतैर्भावैर्मनस आक्रमात् ।
जने जातरतौ दिग्धास्ते चेद्रत्यनुगामिनः ॥ (९)

यथा—

पूतनामिह निशाम्य निशायां
सा निशान्तलुठदुद्भटगात्रीम् ।
कम्पिताङ्गलतिका व्रजराज्ञी
पुत्रमाकुलमतिर्विचिनोति ॥ (१०)

कम्पो रत्यनुगामित्वादसौ दिग्ध इतीर्यते ॥ (११)

अथ रूक्षाः—

मधुराश्चर्य-तद्वार्तोत्पन्नैर्मुद्विस्मयादिभिः ।
जाता भक्तोपमे रूक्षा रतिशून्ये जने क्वचित् ॥ (१२)

यथा—

भोगैकसाधनजुषा रतिगन्धशून्यं
स्वं चेष्टया हृदयमत्र विवृण्वतोऽपि ।
उल्लासिनः सपदि माधवकेलिगीतै-
स्तस्याङ्गमुत्पुलकितं मधुरैस्तदासीत् ॥ (१३)

रूक्ष एष रोमाञ्चः—

रूक्षोऽयं रतिशून्यत्वाद्रोमाञ्चः कथितो बुधैः ।
मुमुक्षुप्रभृतौ पूर्वं यो रत्याभास ईरितः ॥ (१४)

चित्तं सत्त्वीभवत् प्राणे न्यस्यत्यात्मानमुद्भटम् ।
प्राणस्तु विक्रियां गच्छन् देहं विक्षोभयत्यलम् ।
तदा स्तम्भादयो भावा भक्तदेहे भवन्त्यमी ॥ (१५)

ते स्तम्भ-स्वेद-रोमाञ्चाः स्वरभेदोऽथ वेपथुः ।
वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विकाः स्मृताः ॥ (१६)

The Accumulated Responses:

9. When the mind is imbued with emotions that arise from neither Primary or Secondary Love, but a love for Kṛṣṇa has somehow nevertheless appeared, the Responses accompanying this love are called "Accumulated."

An illustration:

10. Yaśodā, the queen of Vraja, saw the huge, terrifying body of the demoness Putanā wandering about her house in a dream; her own delicate body trembled and with a disoriented mind she got up and began searching for her son.

11. Here the Response of "trembling" that accompanies Yaśodā's love is identified as Accumulated.

The Harsh Responses:

12. Harsh Responses are those that sometimes arise in persons who are without love for Kṛṣṇa, but are close to becoming devotees, from the joyful amazement that results from hearing the sweet and wonderful stories of Kṛṣṇa.

An illustration:

13. His body was covered with goose bumps in response to the sweetness of the songs about the play of Mādhava and instantly he was filled with joy, even though there was not even a trace of love within his heart and he was engaged in actions devoted only to the pursuit of worldly pleasures.

14. The wise refer to this kind of experience (goose bumps) as a Harsh Response since it is without love. It is indicative of the semblance of love found in persons desirous of mokṣa and other such persons previously described.[4]

15. When the mind comes under the influence of a pure, luminous state (*sattvībhava*) it establishes itself in the vital breath (*prāṇa*) in an extraordinary manner. The vital breath is thereby transformed and in turn excites the body in various ways. Such emotional states as stupefaction then appear in the body of the devotee.

16. The Responses are taught to be eight in number: 1) stupefaction, 2) perspiration, 3) goose bumps, 4) broken voice, 5) trembling, 6) change of color, 7) tears, 8) loss of consciousness.

चत्वारि क्ष्मादिभूतानि प्राणो जात्ववलम्बते ।
कदाचित् स्वप्रधानः सन् देहे चरति सर्वतः ॥ (१७)

स्तम्भं भूमिस्थितः प्राणस्तनोत्यश्रुजलाश्रयः ।
तेजस्थः स्वेदवैवर्ण्ये प्रलयं वियदाश्रितः ॥ (१८)

स्वस्थ एव क्रमान्मन्दमध्यतीव्रत्वभेदभाक् ।
रोमाञ्च-कम्प-वैस्वर्याण्यत्र त्रीणि तनोत्यसौ ॥ (१९)

बहिरन्तश्च विक्षोभविधायित्वादतः स्फुटम् ।
प्रोक्तानुभावतामीषां भावता च मनीषिभिः ॥ (२०)

तत्र स्तम्भः—

स्तम्भो हर्षभयाश्चर्यविषादामर्षसम्भवः ।
तत्र वागादिराहित्यं नैश्चल्यं शून्यतादयः ॥ (२१)

तत्र हर्षाद् यथा तृतीये (भा॰ ३/२/१४)—

यस्यानुरागप्लुतहासरास-
लीलावलोकप्रतिलब्धमानाः ।
व्रजस्त्रियो दृग्भिरनुप्रवृत्त-
धियोऽवतस्थुः किल कृत्यशेषाः ॥ (२२)

भयाद् यथा—

गिरिसन्निभमल्लचक्ररुद्धं
पुरतः प्राणपरार्धतः परार्घ्यम् ।
तनयं जननी समीक्ष्य शुष्य-
न्नयना हन्त बभूव निश्चलाङ्गी ॥ (२३)

आश्चर्याद् यथा श्रीदशमे (भा॰ १०/१३/५६)—

ततोऽतिकुतुकोद्वृत्तस्तिमितैकादशेन्द्रियः ।
तद्धाम्नाभूदजस्तूष्णीं पूर्देव्यन्तीव पुत्रिका ॥ (२४)

17. The vital breath is sometimes dependent on the four elements of earth, water, fire, and air, and sometimes it moves throughout the body independently.

18. When the vital breath is dependent on earth it produces stupefaction; when it is dependent on water it produces tears, when it is dependent on fire it produces perspiration and change in color, and when it is dependent on air it produces loss of consciousness.

19. When it is independent of the four elements it produces goose bumps, trembling, and a broken voice, according to whether its movement is slight, average, or intense.

20. Since the Responses manifest as excitations that are both external (physical) as well as internal (mental), the learned call them Indications (*anubhāva*s) as well as emotional states (*bhāva*s).

1) Stupefaction:
21. Stupefaction (*stambha*) is produced from joy, fear, amazement, sorrow, or anger, and is indicated by speechlessness, motionlessness, and absence of mind.

An illustration of stupefaction from joy is in the Third Canto (Bh.P. 3.2.14):
22. Being captivated by his passionate smiles, his amorous dance, and his longing glances, the women of Vraja, whose minds followed after him with their eyes, stood motionless, leaving their work undone.

An illustration of stupefaction from fear:
23. Seeing her son, who was dearer to her than a billion lives, surrounded by a circle of wrestlers resembling mountains, the wide-open eyes of mother Yaśodā became parched and her body became motionless.

An illustration of stupefaction from amazement is in the Tenth Canto (Bh.P. 10.13.56):
24. Then Brahmā's eleven sense-organs were so completely overwhelmed with great desire and wonder by the Lord's splendor that he stood silent and motionless like a statue near the presiding deity.

यथा वा—

शिशोः श्यामस्य पश्यन्ती शैलमभ्रंलिहं करे ।
तत्र चित्रार्पितेवासीद् गोष्ठी गोष्ठनिवासिनाम् ॥ (२५)

विषादाद् यथा—

बकसोदरदानवोदरे
पुरतः प्रेक्ष्य विशन्तमच्युतम् ।
दिविषन्निकरो विषण्णधीः
प्रकटं चित्रपटायते दिवि ॥ (२६)

अमर्षाद् यथा—

कर्तुमिच्छति मुरद्विषे पुरः
पत्रिमोक्षमकृपे कृपीसुते ।
सत्वरोऽपि रिपुनिष्क्रये रुषा
निष्क्रियः क्षणमभूत् कपिध्वजः ॥ (२७)

अथ स्वेदः—

स्वेदो हर्षभयक्रोधादिजः क्लेदकरस्तनोः । (२८)

तत्र हर्षाद् यथा—

किमत्र सूर्यातपमाक्षिपन्ती
मुग्धाक्षि! चातुर्यमुरीकरोषि ?
ज्ञातं पुरः प्रेक्ष्य सरोरुहाक्षं
स्विन्नासि भिन्ना कुसुमायुधेन ॥ (२९)

भयाद् यथा—

कुतुकादभिमन्युवेषिणं
हरिमाक्रुश्य गिरा प्रगल्भया ।
विदिताकृतिराकुलः क्षणा-
दजनि स्विन्नतनुः स रक्तकः ॥ (३०)

Also:
25. Seeing the huge mountain reaching up into the clouds in the hand of the small dark child Śyāma, the cowherds became as motionless as a picture.

An illustration of stupefaction from sorrow:
26. Watching Acyuta entering into the stomach of Agha, the heron demon's brother right before their eyes, all the gods in heaven became depressed and appeared as motionless as a picture.

An illustration of stupefaction from anger:
27. When Aśvatthāmā, the uncompassionate son of Kṛpī, prepared to shoot an arrow at Kṛṣṇa in front of Arjuna, whose emblem is a monkey, even though he had taken a vow to kill the enemy, Arjuna stood motionless for a few moments because of his anger.

2) Perspiration:
28. Perspiration (*sveda*) is a moistening of the body that is produced from joy, fear, or anger.

An illustration of perspiration from joy:
29. O Lovely-Eyes, why are you cursing the heat of the sun after accepting its assistance? I know that you are perspiring because you just saw the lotus-eyed Kṛṣṇa standing before you and were struck by the flowery arrows of the god of love.[5]

An illustration of perspiration from fear:
30. With a stern voice Raktaka cursed Hari, who had disguised himself as Abhimanyu because of his desire (for Rādhā). When he realized what he had done, he became frightened and his body immediately began to perspire.[6]

क्रोधाद् यथा—

यज्ञस्य भङ्गादतिवृष्टिकारिणं
समीक्ष्य शक्रं सरुषो गरुत्मतः ।
घनोपरिष्टादपि तिष्ठतस्तदा
निपेतुरङ्गाद् घननीरबिन्दवः ॥ (३१)

अथ रोमाञ्चः—

रोमाञ्चोऽयं किलाश्चर्यहर्षोत्साहभयादिजः ।
रोम्णामभ्युद्गमस्तत्र गात्रसंस्पर्शनादयः ॥ (३२)

तत्र आश्चर्याद् यथा—

डिम्भस्य जृम्भां भजतस्त्रिलोकीं
विलोक्य वैलक्ष्यवती मुखान्तः ।
बभूव गोष्ठेन्द्रकुटुम्बिनीयं
तनूरुहैः कुड्मलिताङ्गयष्टिः ॥ (३३)

हर्षाद् यथा श्रीदशमे— (भा॰ १०/३०/१०)—

किं ते कृतं क्षिति! तपो बत केशवाङ्घ्रि-
स्पर्शोत्सवोत्पुलकिताङ्गरुहैर्विभासि ।
अप्यङ्घ्रिसम्भव उरुक्रमविक्रमाद्वा
आहो वराहवपुषः परिरम्भणेन ॥ (३४)

उत्साहाद् यथा—

शृङ्गं केलिरणारम्भे रणयत्यघमर्दने ।
श्रीदाम्नो योद्धुकामस्य रेमे रोमाञ्चितं वपुः ॥ (३५)

भयाद् यथा—

विश्वरूपधरमद्भुताकृतिं
प्रेक्ष्य तत्र पुरुषोत्तमं पुरः ।
अर्जुनः सपदि शुष्यदाननः
शिश्रिये विकटकण्टकां तनुम् ॥ (३६)

An illustration of perspiration from anger:
31. Even though he was well above the clouds, drops of water began to fall from the body of Garuḍa when he became angry upon seeing Indra cause a great rain storm because his sacrifice had been stopped.

3) Goose bumps:
32. Goose bumps (*romāñca*) are a bristling of the hair and the feeling that something has touched the body, and are produced from amazement, joy, excitement, or fear.

An illustration of goose bumps from amazement:
33. Seeing the three worlds inside the mouth of the yawning boy, Yaśodā, the wife of the king of the cowherds, was astonished and her slender budlike body became covered with raised hair.[7]

An illustration of goose bumps from joy is in the Tenth Canto (Bh.P. 10.30.10):
34. Ah, what austerities did you perform, O Earth, that you appear with the hair on your body erect from the joy of being touched by the feet of Keśava?[8] Is this joy from contact with his feet now, or is it from the strides of the Wide-Strider, or is it from being embraced by him in the form of the Boar?

An illustration of goose bumps from excitement:
35. When Kṛṣṇa, the Destroyer of Agha, sounded his horn at the beginning of the playful battle, the body of Śrīdāma, who was eager to fight, trembled and his hair stood on end.

An illustration of goose bumps from fear:
36. Seeing the Supreme Lord standing before him in his astonishing universal form, Arjuna's mouth immediately became dry and the hair on his body stood erect from dread.

अथ स्वरभेदः—

विषादविस्मयामर्षहर्षभीत्यादिसम्भवम् ।
वैस्वर्यं स्वरभेदः स्यादेष गद्गदिकादिकृत् ॥ (३७)

तत्र विषादाद् यथा—

व्रजराज्ञि! रथात् पुरो हरिं
स्वयमित्यर्धविशीर्णजल्पया ।
ह्रियमेणदृशा गुरावपि
श्लथयन्त्या किल रोदिता सखी ॥ (३८)

विस्मयाद् यथा श्रीदशमे (भा॰ १०/१३/६४)—

शनैरथोत्थाय विमृज्य लोचने
मुकुन्दमुद्वीक्ष्य विनम्रकन्धरः ।
कृताञ्जलिः प्रश्रयवान् समाहितः
सवेपथुर्गद्गदयैलतेलया ॥ (३९)

अमर्षाद् यथा तत्रैव (भा॰ १०/२९/३०)—

प्रेष्ठं प्रियेतरमिव प्रतिभाषमाणं
कृष्णं तदर्थविनिवर्तितसर्वकामाः ।
नेत्रे विमृज्य रुदितोपहते स्म किञ्चित्
संरम्भगद्गदगिरोऽब्रुवतानुरक्ताः ॥ (४०)

हर्षाद् यथा तत्रैव (भा॰ १०/३९/५६-५७)—

हृष्यत्तनूरुहो भावपरिक्लिन्नात्मलोचनः ।
गिरा गद्गदयास्तौषीत् सत्त्वमालम्ब्य सात्त्वतः ।
प्रणम्य मूर्ध्नावहितः कृताञ्जलिपुटः शनैः ॥ (४१)

भीतेर्यथा—

त्वय्यर्पितं वितर वेणुमिति प्रमादी
श्रुत्वा मदीरितमुदीर्णविवर्णभावः ।
तूर्णं बभूव गुरुगद्गदरुद्धकण्ठः
पत्री मुकुन्द! तदनेन स हारितोऽस्ति ॥ (४२)

4) A Broken Voice:
37. A broken voice (*svarabheda*) is a change in the voice, such as stuttering, and is produced from sorrow, amazement, anger, joy, or fear.

An illustration of a broken voice from sorrow:
38. Lalitā was moved to tears by doe-eyed Rādhā, who had lost all sense of modesty even before her elders, saying with broken speech: "O Queen of Vraja, from the chariot . . . before us, Hari . . . yourself . . ."[9]

An illustration of a broken voice from amazement is in the Tenth Canto (Bh.P. 10.13.64):
39. Then Brahmā got up slowly and rubbed his eyes. With his head bent low he looked up at Mukunda and joined his hands respectfully. His body trembled, but he focused his mind and offered prayers with a faltering voice.

An illustration of a broken voice from anger is in the Tenth Canto (Bh.P. 10.29.30):
40. After wiping their eyes, which had become sore from crying, the passionate gopīs who had given up everything for the sake of him spoke with voices stammering with anger to their lover Kṛṣṇa, who was talking to them as if he had no love for them.

An illustration of a broken voice from joy is in the Tenth Canto (Bh.P. 10.39.56-57):
41. Having achieved a state of joyful purity, Akrūra bowed to Kṛṣṇa. His hair bristled and his eyes were drenched with tears of love as he joined his palms together and slowly began to praise Kṛṣṇa in a voice choked with emotion.

An illustration of a broken voice from fear:
42. When I asked Patrī, who is very careless, to return the flute he had been entrusted with, he turned very pale and his voice quickly began to falter. I assume from his reaction, O Mukunda, that Patrī lost your flute.

अथ वेपथुः—

वित्रासामर्षहर्षाद्यैर्वेपथुर्गात्रलौल्यकृत ; (४३)

तत्र वित्रासेन यथा—

शङ्खचूडमधिरूढविक्रमं
प्रेक्ष्य विस्तृतभुजं जिघृक्षया ।
हा व्रजेन्द्रतनयेतिवादिनी
कम्पसम्पदमधत्त राधिका ॥ (४४)

अमर्षेण यथा—

कृष्णाधिक्षेपजातेन व्याकुलो नकुलानुजः ।
चकम्पे द्रागमर्षेण भूकम्पे गिरिराडिव ॥ (४५)

हर्षेण यथा—

विहससि कथं हताशे!
पश्य भयेनाद्य कम्पमानास्मि ।
चञ्चलमुपसीदन्तं
निवारय व्रजपतेस्तनयम् ॥ (४६)

अथ वैवर्ण्यम्—

विषादरोषभीत्यादेर्वैवर्ण्यं वर्णविक्रिया ।
भावज्ञैरत्र मालिन्यकार्श्याद्याः परिकीर्तिताः ॥ (४७)

तत्र विषादाद् यथा—

श्वेतीकृताखिलजनं विरहेण तवाधुना ।
गोकुलं कृष्ण! देवर्षेः श्वेतद्वीपभ्रमं दधे ॥ (४८)

रोषाद् यथा—

कंसशत्रुमभियुञ्जतः पुरो
वीक्ष्य कंससहजानुदायुधान् ।
श्रीबलस्य सखि! तस्य रुष्यतः
प्रोद्यदिन्दुनिभमाननं बभौ ॥ (४९)

5) Trembling:
43. Trembling (*vepathu*) is an unsteadiness in the body accompanying terror, anger, or joy.

An illustration of trembling with terror:
44. Seeing the demon Śaṅkhacūḍa running toward her with his arms stretched out to seize her, Rādhā began to shake all over and shouted: "Help, O Son of the King of Vraja!"

An illustration of trembling with anger:
45. Nakula's younger brother, Sahadeva, was greatly agitated by Śiśupāla's abuse of Kṛṣṇa. Immediately he began to tremble with anger, like a great mountain during an earthquake.

An illustration of trembling with joy:
46. "Why are you laughing, you fool? Don't you see I'm shaking with fear? Keep that fickle son of the King of Vraja away from me."[10]

6) Change of color:
47. Change of color (*vaivarṇya*) is an alteration of one's complexion due to sorrow, anger, or fear. Those who are knowledgeable about emotions say that it consists of such things as a darkening of the skin and weakness.

An illustration of a change in color from sorrow:
48. All the people of Gokula have now turned white because of their separation from you, O Kṛṣṇa; therefore the divine sage Nārada has mistaken Gokula for the White Island.[11]

An illustration of a change in color from anger:
49. Seeing the brothers of Kaṃsa attacking the Enemy of Kaṃsa with their weapons raised, O Friend, Śrī Baladeva became angry and his face turned as red as the rising moon.

भीतेर्यथा—

रक्षिते व्रजकुले बकारिणा
पर्वतं वरमुदस्य लीलया ।
कालिमा बलरिपोर्मुखे भवन्-
नूचिवान्मनसि भीतिमुत्थिताम् ॥ (५०)

विषादे श्वेतिमा प्रोक्तो धौसर्यं कालिमा क्वचित् ।
रोषे तु रक्तिमा भीत्यां कालिमा क्वापि शुक्लिमा ॥ (५१)

रक्तिमा लक्ष्यते व्यक्तो हर्षोद्रेकेऽपि कुत्रचित् ।
अत्रासार्वत्रिकत्वेन नैवास्योदाहृतिः कृता ॥ (५२)

अथ अश्रु—

हर्षरोषविषादाद्यैरश्रु नेत्रे जलोद्गमः ।
हर्षजेऽश्रुणि शीतत्वमौष्ण्यं रोषादिसम्भवे ।
सर्वत्र नयनक्षोभ-रागसम्मार्जनादयः ॥ (५३)

तत्र हर्षेण यथा—

गोविन्दप्रेक्षणाक्षेपि बाष्पपूराभिवर्षिणम् ।
उच्चैरनिन्ददानन्दमरविन्दविलोचना ॥ (५४)

रोषेण यथा हरिवंशे—

तस्याः सुस्राव नेत्राभ्यं वारि प्रणयकोपजम् ।
कुशेशयपलाशाभ्यामवश्यायजलं यथा ॥ (५५)

यथा वा—

भीमस्य चेदीशवधं विधित्सो
रेजेऽश्रुविस्राविरुषोपरक्तम् ।
उद्यन्मुखं वारिकणावकीर्णं
सान्ध्यत्विषा ग्रस्तमिवेन्दुबिम्बम् ॥ (५६)

An illustration of a change in color from fear:
50. When Kṛṣṇa, the Enemy of the Heron Demon, playfully lifted the best of mountains to protect the people of Vraja, the darkness appearing on the face of Indra indicated that fear had arisen in his mind.

51. Whiteness appears in sorrow, but sometimes also grayness and blackness; redness appears in anger; and blackness appears in fear, but sometimes also whiteness.

52. Sometimes some redness is observed in excessive joy, but since it does not appear in all cases, no example of it has been given here.

7) Tears:
53. Tears (*aśru*) are the presence of water in the eyes produced from joy, anger, and sorrow. Tears produced from joy are cool, whereas tears produced from anger and sorrow are hot. In all cases the Response of tears results in the wiping of trembling, red eyes.

An illustration of tears with joy:
54. The lotus-eyed lady violently cursed the joy that caused a flood of tears to gush from her eyes, interrupting her view of Govinda.

An illustration of tears with anger is in the *Harivaṃśa*:
55. Water, produced from the anger of love, flowed from her eyes, as drops of dew flow from the petals of a waterlily.

Also:
56. When Bhīma was preparing to annihilate the king of the Cedīs, his face became reddened with anger and his eyes were flowing with tears; it appeared as if the orb of the rising moon was stained with the furious color of twilight and covered with drops of water.

विषादेन यथा श्रीदशमे (भा॰ १०/६०/२३)—

पदा सुजातेन नखारुणश्रिया
भुवं लिखन्त्यश्रुभिरञ्जनासितैः ।
आसिञ्चती कुङ्कुमरूषितौ स्तनौ
तस्थावधोमुख्यतिदुःखरुद्धवाक् ॥ (५७)

अथ प्रलयः—

प्रलयः सुखदुःखाभ्यां चेष्टाज्ञाननिराकृतिः ।
अत्रानुभावाः कथिता महीनिपतनादयः ॥ (५८)

तत्र सुखेन यथा—

मिलन्तं हरिमालोक्य लतापुञ्जादतर्कितम् ।
ज्ञप्तिशून्यमना रेजे निश्चलाङ्गी व्रजाङ्गना ॥ (५९)

दुःखेन यथा श्रीदशमे (भा॰ १०/३९/१५)—

अन्याश्च तदनुध्यान-निवृत्ताशेषवृत्तयः ।
नाभ्यजनान्निमं लोकमात्मलोकं गता इव ॥ (६०)

सर्वे हि सत्त्वमूलत्वाद्भावा यद्यपि सात्त्विकाः ।
तथाप्यमीषां सत्त्वैकमूलत्वात् सात्त्विकप्रथा ॥ (६१)

सत्त्वस्य तारतम्यात्
प्राणतनुक्षोभतारतम्यं स्यात् ।
तत एव तारतम्यं
सर्वेषां सात्त्विकानां स्यात् ॥ (६२)

धूमायितास्ते ज्वलिता दीप्ता उद्दीप्तसंज्ञिताः ।
वृद्धिं यथोत्तरं यान्तः सात्त्विकाः स्युश्चतुर्विधाः ॥ (६३)

सा भूरिकालव्यापित्वं बह्वङ्गव्यापिताऽपि च ।
स्वरूपेण तथोत्कर्ष इति वृद्धिस्त्रिधा भवेत् ॥ (६४)

An illustration of tears with sorrow is in the Tenth Canto (Bh.P. 10.60.23):
57. Her voice obstructed by extreme sorrow, Rukmiṇī stood with her face cast down, scratching designs on the ground with her beautiful foot that glistened with red toenails, and soaking both her saffron-painted breasts with tears blackened by collyrium.

8) Loss of Consciousness:
58. Loss of consciousness (pralaya) is the cessation of action and awareness due to either happiness or sorrow. Its Indications are said to include such behavior as falling to the ground.

An illustration of loss of consciousness from happiness:
59. Encountering Hari unexpectedly as he came out of a bower of creepers, the lady of Vraja became motionless and lost all awareness.

An illustration of loss of consciousness from sorrow is in the Tenth Canto (Bh.P. 10.39.15):
60. Other gopīs whose senses were completely suspended in contemplation of Him were no longer aware of this world, but seemed to have gone to the world of disembodied spirit.[12]

61. Even though all the Indications (*anubhāvas*) that arise from a luminous mental state (*sattva*) are Responses (*sāttvikas*), only these eight are known as Responses, since they are rooted exclusively in the luminous mental state.[13]

62. The degree of excitement in the body and vital breath is determined by the quality of the luminous mental state. Therefore, there is a gradation of all the Responses.

63. There are four degrees of Responses. In ascending order they are: smoldering, glowing, flaming, and blazing.

64. The quality of a Response is dependent upon three factors: the length of time it lasts, the number of bodily limbs involved, and the excellence of its nature.

तत्र नेत्राम्बुवैस्वर्यवर्जानामेव युज्यते ।
बह्वङ्गव्यापिताऽमीषां तयोः कापि विशिष्टता ॥ (६५)

तत्राश्रूणां दृगौच्छून्यकारित्वमवदातता ।
तथा तारातिवैचित्री-वैलक्षण्य-विधायिता ।
वैस्वर्यस्य तु भिन्नत्वे कौण्ठ्य-व्याकुलतादयः ॥ (६६)

भिन्नत्वं स्थानविभ्रंशः कौण्ठ्यं स्यात् सन्नकण्ठता ।
व्याकुलत्वन्तु नानोच्चनीचगुप्तविलुप्तता ॥ (६७)

प्रायो धूमायिता एव रूक्षास्तिष्ठन्ति सात्त्विकाः ।
स्निग्धास्तु प्रायशः सर्वे चतुर्धैव भवन्त्यमी ॥ (६८)

महोत्सवादिवृत्तेषु सद्गोष्ठीताण्डवादिषु ।
ज्वलन्त्युल्लासिनः क्वापि ते रूक्षा अपि कस्यचित् ॥ (६९)

सर्वानन्दचमत्कारहेतुर्भावो वरो रतिः ।
एते हि तद्विनाभावान्न चमत्कारिताश्रयाः ॥ (७०)

तत्र धूमायिताः—

अद्वितीया अमी भावा अथ वा सद्वितीयकाः ।
ईषद्व्यक्ता अपह्नोतुं शक्या धूमायिता मताः ॥ (७१)

यथा—

आकर्णयन्नघहरामघवैरिकीर्तिं
पक्ष्माग्रमिश्रविरलाश्रुरभूत् पुरोधाः ।
यष्टा दरोच्छ्वसितलोमकपोलमीषत्-
प्रस्विन्ननासिकमुवाह मुखारविन्दम् ॥ (७२)

अथ ज्वलिताः—

ते द्वौ त्रयो वा युगपद् यान्तः सुप्रकटां दशाम् ।
शक्याः कृच्छ्रेण निह्नोतुं ज्वलिता इति कीर्तिताः ॥ (७३)

65. Tears and a broken voice differ from the other Responses in that they are not manifest in multiple limbs.

66. The quality of tears is then determined by a swelling of the eyes and a whiteness of the eyes, an extraordinary condition of the pupils. The quality of a broken voice is determined by the distortion of the voice, inaudibility, and agitation in the voice.

67. Distortion is a disturbance of the shape of the voice; inaudibility is a contraction of the throat; and agitation means that the voice varies between being high, low, quiet, and broken off.

68. Generally the Harsh Responses are only smoldering, whereas Affectionate Responses generally involve all four degrees.

69. Sometimes, however, even Harsh Responses approach the degree of glowing in a playful person who is engaged in such activities as dancing in the company of saints during great celebrations.

70. Since it is the sole cause of the wonderful experience (*camatkāra*) of all bliss (*ānanda*), love (*rati*) is the most excellent emotional state (*bhāva*). Any Harsh Response that lacks the emotional state of love cannot be a receptacle for this wonderful experience.

Smoldering Responses:
71. When only one or two of the Responses are slightly manifest and can easily be concealed, they are considered to be "smoldering."

An illustration:
72. While listening to the glorious report of the destruction of sin by Kṛṣṇa, the Destroyer of Sin, a few tears gathered on the tips of the sacrificial priest's eyelashes, the hair on his cheeks raised slightly, and his nose was covered with a little perspiration.

Glowing Responses:
73. When two or three of the Responses are fully manifest simultaneously and can be concealed only with great difficulty, they are considered to be "glowing."

यथा—

न गुञ्जामादातुं प्रभवति तर: कम्पतरलो
दृशौ सास्रे पिच्छं न परिचिनुत: सत्वरकृति ।
क्षमावूरू स्तब्धौ पदमपि न गन्तुं तव सखे!
वनाद्वंशीध्वाने परिसरमवाप्ते श्रवणयो: ॥ (७४)

यथा वा—

निरुद्धं बाष्पाम्भ: कथमपि मया गद्‌गदगिरो
ह्रिया सद्यो गूढ: सखि! विघटितो वेपथुरपि ।
गिरिद्रोण्यां वेणौ ध्वनति निपुणैरिङ्गितमये
तथाप्यूहाञ्चक्रे मम मनसि राग: परिजनै: ॥ (७५)

अथ दीप्ता:—

प्रौढां त्रिचतुरो व्यक्तिं पञ्च वा युगपद् गता: ।
संवरीतुमशक्यास्ते दीप्ता धीरैरुदाहृता: ॥ (७६)

यथा—

न शक्तिमुपवीणने चिरमधत्त कम्पाकुलो
न गद्‌गदनिरुद्धवाक् प्रभुरभूदुपश्लोकने ।
क्षमोऽजनि न वीक्षणे विगलदश्रुपूर: पुरो
मधुद्विषि परिस्फुरत्यवशमूर्तिरासीन्मुनि: ॥ (७७)

यथा वा—

किमुन्मीलत्यस्रे कुसुमजरजो गञ्जसि मुधा
सरोमाञ्चे कम्पे हिममनिलमाक्रोशसि कुत: ?
किमूरुस्तम्भे वा वनविहरणं द्वेक्षि सखि! ते
निराबाधा राधे! वदति मदनाधिं स्वरभिदा ॥ (७८)

अथ उद्‌दीप्ता:—

एकदा व्यक्तिमापन्ना: पञ्चषा: सर्व एव वा ।
आरूढा परमोत्कर्षमुद्‌दीप्ता इति कीर्तिता: ॥ (७९)

An illustration:
74. When my two ears hear the sound of your flute coming from the nearby forest, my Friend, my trembling hand is unable to gather *guñja* seeds, my two weeping eyes cannot readily identify the tail feathers of peacocks, and my two able thighs have become so rigid that they are unable to take even a single step.

Also:
75. O Friend, when the flute sounded in the mountain valley, I somehow managed to hold back my tears and I immediately disguised my quivering voice as shyness, but my trembling body betrayed me so that by it my clever attendants were able to discern the love in my heart.

Flaming Responses:
76. When three, four, or five fully developed Responses manifest simultaneously, and cannot be concealed at all, the wise call them "flaming."

An illustration:
77. When Kṛṣṇa, the Enemy of Mura, appeared before Nārada, the sage lost all control of his body and shook so much from excitement that he was unable to play his lute, his voice was so broken up by stuttering that he was unable to praise the Lord, and his eyes were so full of flowing tears that he was no longer able even to see Him.

Also:
78. Friend, why are you blaming the pollen for the tears in your eyes? Why are you upbraiding the cold breeze for your shivering and goose bumps? And why are you blaming a walk in the forest for your stiff thighs? Your broken voice easily betrays your passion, O Rādhā.

Blazing Responses:
79. When five to all eight of the Responses are manifest simultaneously and attain the height of excellence, they are called "blazing."

यथा—

अद्य स्विद्यति वेपते पुलकिभिर्निस्पन्दतामङ्गकै-
र्धत्ते काकुभिराकुलं विलपति म्लायत्यनल्पोष्मभिः ।
स्तिम्पत्यम्बुभिरम्बकस्तबकितैः पीताम्बरोड्डामरं
सद्यस्त्वद्विरहेण मुह्यति मुहुर्गोष्ठाधिवासी जनः ॥ (८०)

उद्दीप्ता एव सूद्दीप्ता महाभावे भवन्त्यमी ।
सर्व एव परां कोटिं सात्त्विका यत्र बिभ्रति ॥ (८१)

किञ्च—

अथात्र सात्त्विकाभासा विलिख्यन्ते चतुर्विधाः ॥ (८२)

रत्याभासभवास्ते तु सत्त्वाभासभवास्तथा ।
निः सत्त्वाश्च प्रतीपाश्च यथापूर्वममी वराः ॥ (८३)

तत्र आद्याः—

मुमुक्षुप्रमुखेष्वाद्या रत्याभासात् पुरोदितात् ; (८४)

यथा—

वाराणसीनिवासी
कश्चिदयं व्याहरन् हरेश्चरितम् ।
यतिगोष्ठ्यामुत्पुलकः
सिञ्चति गण्डद्वयीमस्रैः ॥ (८५)

अथ सत्त्वाभासभवाः—

मुद्विस्मयादेराभासः प्रोद्यन् जात्या श्लथे हृदि ।
सत्त्वाभास इति प्रोक्तः सत्त्वाभासभवास्ततः ॥ (८६)

यथा—

जरन्मीमांसकस्यापि शृण्वतः कृष्णविभ्रमम् ।
हृष्टायमानमनसो बभूवोत्पुलकं वपुः ॥ (८७)

An illustration:
80. O Pitāmbara, because of their separation from you the inhabitants of the cowherd village are now perspiring and trembling and have become immobilized while the hairs on their bodies bristle with agitation. They have become confused and are wailing with cries of sorrow and are wilting from the great heat of passion. They are drenched with profuse tears and fall unconscious again and again.

81. In the Great Emotion (*mahābhāva*, the love of Rādhā) wherein all eight Responses attain their ultimate condition, the blazing Responses become intensely blazing.

Moreover,
82. Four types of semblances (*ābhāsa*) of Responses are now delineated here.

83. In order of their preference they are: 1) produced from a semblance of love, 2) produced from a semblance of pure luminosity, 3) those without pure luminosity, and 4) those which are contrary.

1) Produced from a Semblance of Love:
84. The first is found in the sages desiring mokṣa and is due to the semblance of love that has already been mentioned.[14]

An illustration:
85. While a resident of Vārāṇasī was talking with a group of ascetics about the activities of Hari, his hair bristled and his two cheeks were drenchedwith tears.[15]

2) Produced from a Semblance of Pure Luminosity:
86. That semblance of joy and wonder that arises in a lukewarm heart is called a "semblance of pure luminosity;" from it comes the semblances of Responses that are produced from a semblance of pure luminosity.

An illustration:
87. While listening to stories about the amorous play of Kṛṣṇa, the mind of even a decrepit Mīmāṃsaka becomes thrilled and the hair on his body bristles with delight.[16]

यथा वा—

मुकुन्दचरितामृतप्रसरवर्षिणस्ते मया
कथं कथनचातुरीमधुरिमा गुरुर्वर्ण्यताम् ।
मुहूर्तमतदर्थिनो विषयिणोऽपि यस्यानना-
न्निशम्य विजयं प्रभोर्दधति बाष्पधाराममी । (८८)

अथ निःसत्त्वाः—

निसर्गपिच्छिलस्वान्ते तदभ्यासपरेऽपि च ।
सत्त्वाभासं विनापि स्युः क्वाप्यश्रुपुलकादयः ॥ (८९)

यथा—

निशमयतो हरिचरितं
न हि सुखदुःखादयोऽस्य हृदि भावाः ।
अनभिनिवेशाज्जाताः
कथमस्रवदस्रमश्रान्तम् ? (९०)

प्रकृत्या शिथिलं येषां मनः पिच्छिलमेव वा ।
तेष्वेव सात्त्विकाभासः प्रायः संसदि जायते ॥ (९१)

अथ प्रतीपाः—

हितादन्यस्य कृष्णस्य प्रतीपाः क्रुद्भयादिभिः । (९२)

तत्र क्रुधा यथा हरिवंशे—

तस्य प्रस्फुरितौष्ठस्य रक्ताधरतटस्य च ।
वक्त्रं कंसस्य रोषेण रक्तसूर्यायते तदा ॥ (९३)

भयेन यथा—

म्लानाननः कृष्णमवेक्ष्य रङ्गे
सिष्वेद मल्लस्त्वधिभालशुक्ति ।
मुक्तिश्रियां सुष्ठु पुरो मिलन्त्या-
मत्यादरात् पाद्यमिवाजहार ॥ (९४)

Also:
88. How can I describe the sweetness of your clever speech that pours forth streams of nectar about the activities of Mukunda? After hearing about the triumphs of the Lord from your mouth, even those who are not devoted to him because they are attached to worldly objects produce streams of tears.

3) Those without Pure Luminosity:
89. Such Responses as tears and goose bumps sometimes appear in those whose hearts are ordinarily insensitive and sometimes even in those who are accomplished at mimicking the Responses through practice, but are without even the semblance of pure luminosity.[17]

An illustration:
90. When hearing about the activities of Hari, no emotions such as happiness or sorrow arise in his heart. Since he is without any affection, how is it that tears are always flowing from his eyes?

91. The semblances of Responses often arise during a celebratory gathering in those persons whose hearts are ordinarily weak or insensitive.

4) Those which are Contrary:
92. The contrary (semblances of Responses) are those produced by such emotions as anger and fear in persons hostile to Kṛṣṇa.

An illustration of anger is in the *Harivaṃśa*:
93.Kaṃsa's upper lip trembled while his lower lip turned red, and his entire face turned as red as the sun with anger.[18]

An illustration of fear:
94. Seeing Kṛṣṇa in the arena, the wrestler's face became gloomy and he began perspiring so much that it appeared as though he were making a water offering on the oyster shell of his forehead out of great respect to the supreme liberation that was clearly appearing before him.[19]

यथा वा—

प्रवाच्यमाने पुरतः पुराणे
निशम्य कंसस्य भयातिरेकम् ।
परिप्लवान्तःकरणः समन्तात्
कश्चित् परिम्लानमुखस्तदासीत् ॥ (९५)

नास्त्यर्थः सात्त्विकाभासकथने कोऽपि यद्यपि ।
सात्त्विकानां विवेकाय दिक् तथापि प्रदर्शिता ॥ (९६)

॥ इति श्रीभक्तिरसामृतसिन्धौ दक्षिणविभागे
सात्त्विक-लहरी तृतीया ॥

Also:

95. Upon hearing the *Bhāgavata Purāṇa* being read before him, the mind of one man became completely absorbed in Kaṃsa's excessive fear; as a result his face became gloomy.

96. Even though there is no real virtue in explaining the semblances of the Responses themselves, they have been described for a better understanding of the true nature of the Responses.

This concludes the Third Wave in the Southern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Responses."

NOTES

1. The five Primary Loves are identified in the fifth chapter of this Quadrant with the five primary Foundational Emotions of Nondistinction (*śuddha*), Respect (*prīti*), Friendship (*sakhya*), Parental Affection (*vātsalya*), and Amorousness (*priyatā*). See 2.5.3-6.
2. The seven Secondary Loves are identified in the fifth chapter of this Quadrant with the seven Secondary Foundational Emotions of Humor (*hāsa*), Amazement (*vismaya*), Effort (*utsāha*), Sorrow (*śoka*), Anger (*krodha*), Fear (*bhaya*), and Disgust (*jugupsā*). See 2.5.39-40.
3. This is an example of Responses to Angry Love (*krodha-rati*).
4. See 1.3.41-55.
5. Here Rādhā is trying to conceal the real reason for her perspiration by blaming it on the sun, who assists her by providing a convenient cover.
6. Abhimanyu is the husband of Rādhā, and Kṛṣṇa would frequently disguise himself as Abhimanyu to get access to Rādhā. Raktaka is a servant of Kṛṣṇa who was temporarily fooled by the disguise.
7. This is a reference to the incident recorded in Bh. P. 10.8.32-45.
8. Trees are identified in the *Bhāgavata Purāṇa* as the hairs on the body of the goddess Earth.
9. The occasion of Rādhā's broken speech is Kṛṣṇa's departure from Vraja in Akrura's chariot. Viśvanātha supplies the proper names.
10. Rādhā is trying to cover up her secret love for Kṛṣṇa. Although she is shaking with joy, she is pretending to be shaking from fear. Her close friend knows this and is therefore laughing at her.
11. The White Island is a world in which everyone is white.
12. This characterizes the reactions of some of the gopīs after Kṛṣṇa had left them for Mathurā. Jīva comments that it is as if the gopīs had entered into a *samādhi* trance.
13. The difference between the Indications (*anubhāvas*) and the Responses (*sattvika-bhāvas*) is that the Indications involve physical displays of action, such as dance and rolling on the ground, whereas the Responses are bodily manifestations of an inner mental state that do not involve physical action, such as stupefaction and perspiration.
14. In 1.3.45.
15. The fact that the person is a resident of Vārāṇasī indicates that he is an ascetic desiring mokṣa.
16. Mīmāṃsakas are pictured by Rūpa as dry logicians and empty ritualists, for whom love is hardly possible.
17. This includes those who "fake" an emotion. That is, these may be skilled at exhibiting external signs of emotion while feeling nothing inside.

18. Here the semblances of Responses of trembling and changing colors appear in Kaṃsa, the enemy of Kṛṣṇa. Since these are not produced from love, but rather from the contrary emotion of anger, they cannot be true Responses.

19. The water offering is a preparation for death. Here the wrestler is perspiring out of fear, not out of love; therefore the perspiration is only a semblance of a Response. There are some technical difficulties with this verse. I follow Viśvanātha's commentary in resolving them.

* * *

दक्षिण-विभागः

व्यभिचार्याख्या—चतुर्थलहरी

अथ व्यभिचारिणः—

अथोच्यन्ते त्रयस्त्रिंशद्भावा ये व्यभिचारिणः ।
विशेषेणाभिमुख्येन चरन्ति स्थायिनं प्रति ॥ (१)

वागङ्ग-सत्त्वसूच्या ये ज्ञेयास्ते व्यभिचारिणः ।
सञ्चारयन्ति भावस्य गतिं सञ्चारिणोऽपि ते ॥ (२)

उन्मज्जन्ति निमज्जन्ति स्थायिन्यमृतवारिधौ ।
ऊर्मिवद्वर्धयन्त्येनं यान्ति तद्रूपताञ्च ते ॥ (३)

निर्वेदोऽथ विषादो
दैन्यं ग्लानिश्रमौ च मदगर्वौ ।
शङ्का-त्रासावेगा
उन्मादापस्मृती तथा व्याधिः ॥ (४)

मोहो मृतिरालस्यं
जाड्यं व्रीडावहित्था च ।
स्मृतिरथ वितर्कचिन्ता-
मतिधृतयो हर्ष उत्सुकत्वञ्च ॥ (५)

औग्र्यामर्षासूयाश्चापल्यञ्चैव निद्रा च ।
सुप्तिर्बोध इतीमे भावा व्यभिचारिणः समाख्याताः ॥ (६)

तत्र निर्वेदः—

महार्तिविप्रयोगेर्ष्यासद्विवेकादिकल्पितम् ।
स्वावमाननमेवात्र निर्वेद इति कथ्यते ।
अत्र चिन्ताश्रुवैवर्ण्यदैन्यनिःश्वसितादयः ॥ (७)

तत्र महार्त्या, यथा—

हन्त देहहतकैः किममीभिः
पालितैर्विफलपुण्यफलैर्नः ।

Southern Quadrant
Fourth Wave: The Transitory Emotions

Now the Transitory Emotions (*Vyabhicārins*):
1. Thirty-three emotional states (*bhāvas*) are called Transitory Emotions because they accompany the Foundational Emotion (*sthāyi-bhāva*), providing it with special enhancement.

2. The Transitory Emotions are indicated through the voice, the body, and mental states, and are also known as Variable Emotions (*Sancārins*) since they cause the Foundational Emotion to vary.[1]

3. Like waves the Transitory Emotions emerge out of and disappear back into the ambrosial ocean of the Foundational Emotion. In this way they enhance the Foundational Emotion and eventually become one with it.

4. The thirty-three Transitory Emotions are: 1) indifference, 2) grief, 3) depression, 4) fatigue, 5) weariness, 6) intoxication, 7) arrogance, 8) apprehension, 9) alarm, 10) agitation, 11) madness, 12) dementedness, 13) sickness,

5. 14) confusion, 15) death, 16) laziness, 17) mental inertia, 18) shame, 19) dissimulation, 20) recollection, 21) speculation, 22) anxiety, 23) understanding, 24) contentment, 25) happiness, 26) impatience,

6. 27) wrath, 28) intolerance, 29) envy, 30) carelessness, 31) sleepiness, 32) dreaming, and 33) awakening.

1) Indifference:
7. Disregard for the self in the face of such experiences as great pain, separation, jealousy, and realization of the truth is called "indifference" (*nirveda*). Its Indications include anxiety, tears, change of color, humility, and sighing.

An illustration of indifference in the face of great pain:
[Upon seeing Kṛṣṇa in Kāliya's pool, a gopī says to Yaśodā:]
8. Ah, why should we maintain these miserable bodies that are devoid of the fruits of any past merit? Come, Mother, let us quickly sacrifice ourselves in the poisonous fire of Kāliya's pool.

एहि कालियह्रदे विषवह्नौ
स्वं कुटुम्बिनि! हठाज्जुहवाम ॥ (८)

विप्रयोगेण, यथा—

असङ्गमान्माधवमाधुरीणा-
मपुष्पिते नीरसतां प्रयाते ।
वृन्दावने शीर्यति हा कुतोऽसौ
प्राणित्यपुण्यः सुबलो द्विरेफः ॥ (९)

यथा वा दानकेलिकौमुद्याम्—

भवतु माधवजल्पमशृण्वतोः
श्रवणयोरलमश्रवणिर्मम ।
तमविलोकयतोरविलोचनिः
सखि! विलोचनयोश्च किलानयोः ॥ (१०)

ईर्ष्यया, यथा हरिवंशे सत्यादेवीवाक्यम्—

स्तोतव्या यदि सा तावत् नारदेन तवाग्रतः ।
दुर्भगोऽयं जनस्तत्र किमर्थमनुशब्दितः ? (११)

सद्विवेकेन, यथा श्रीदशमे (भा० १०/५१/४७)—

ममैष कालोऽजित! निष्फलो गतो
राज्यश्रियोन्नद्धमदस्य भूपतेः ।
मर्त्यात्मबुद्धेः सुतदारकोषभू-
ष्वासज्जमानस्य दुरन्तचिन्तया ॥ (१२)

अमङ्गलमपि प्रोच्य निर्वेदं प्रथमं मुनिः ।
मेनेऽमुं स्थायिनं शान्त इति जल्पन्ति केचन ॥ (१३)

अथ विषादः—

इष्टानवाप्तिप्रारब्धकार्यासिद्धिविपत्तितः ।
अपराधादितोऽपि स्यादनुतापो विषण्णता ॥ (१४)

An illustration of indifference in the face of separation:
9. Ah, how does that unlucky fool Subala survive in the withered forest of Vṛndāvana, which has dried up and is without any flowers because of the disappearance of Mādhava?[2]

There is another illustration in the *Dānakelikaumudī*:
10. O Friend, better I were deaf if my two ears are not hearing Mādhava's words, and better I were blind if my two eyes are not seeing Him.

There is an illustration of indifference in the face of jealousy in the speech of Satyādevī in the *Harivaṃśa*:
[Satyabhāmā's words to Kṛṣṇa:]
11. If Rukmiṇī is so worthy of being praised before you by Nārada, then what is the use of even speaking to this unfortunate person?

An illustration of indifference in the face of the realization of the truth is in the Tenth Canto (Bh.P. 10.51.47):
12. My life has passed in vain, O Invincible One, for as a king I became intoxicated with the pride of royal fortune, and identifying myself with this mortal body, I became attached with endless anxiety to sons, wives, wealth, and kingdom.

13. Even though it is inauspicious, the sage Bharata mentioned "indifference" first (in his list of Transitory Emotions). Some people say that this is because he considered it to be the Foundational Emotion of the Peaceful Rasa (śānta-rasa).[3]

2) Grief:
14. When a desired object is not obtained, when success is not achieved in a task undertaken, when one experiences calamity, and when one repents over committing sins, the result is "grief" (*viṣāda*).

अत्रोपायसहायानुसन्धिश्चिन्ता च रोदनम् ।
विलापश्वासवैवर्ण्यमुखशोषादयोऽपि च ॥ (१५)

तत्र इष्टानवाप्तितो, यथा—

जरां याता मूर्तिर्मम विवशतां वागपि गता
मनोवृत्तिश्चेयं स्मृतिविधुरता-पद्धतिमगात् ।
अघध्वंसिन्! दूरे वसतु भवदालोकनशशी
मया हन्त प्राप्तो न भजनरुचेरप्यवसरः ॥ (१६)

प्रारब्धकार्यासिद्धेः, यथा—

स्वप्ने मयाद्य कुसमानि किलाहृतानि
यत्नेन तैर्विरचिता वनमालिका च ।
यावन्मुकुन्द-हृदि हन्त निधीयते सा
हा तावदेव तरसा विरराम निद्रा ॥ (१७)

विपत्तेः, यथा—

कथमनायि पुरेहि मया सुतः
कथमसौ न निगृह्य गृहे धृतः ?
अमुमहो बत दन्तिविधुन्तुदो
विधरितं विधुमत्र विधित्सति ॥ (१८)

अपराधाद्, यथा श्रीदशमे (भा॰ १०/१४/९)—

पश्येश! मेऽनार्यमनन्त आद्ये
परात्मनि त्वय्यपि मायि-मायिनि ।
मायां वितत्येक्षितुमात्मवैभवं
ह्यहं कियानैच्छमिवार्चिरग्नौ ॥ (१९)

यथा वा—

स्यमन्तकमहं हृत्वा गतो घोरास्यमन्तकम् ।
करवै तरणीं कां वा क्षिप्तो वैतरणीमनु ? (२०)

15. It is indicated by a search for help and a means to success, anxiety, crying, wailing, sighing, change of color, and drying of the mouth.

An illustration of grief from not obtaining a desired object:
16. O Destroyer of Sins, my body has become old, my voice has become useless, and my mind is unable to think. Ah, but the moon that is the sight of you remains far away and I still have not obtained the opportunity for even a taste for your worship.

An illustration of grief from not achieving success in a task undertaken:
17. In a dream, I gathered flowers and with great effort made a forest garland with them. But, ah, just as I was about to place it on Mukunda's breast, I suddenly woke up.

An illustration of grief from calamity:
[The words of Nanda in Kaṃsa's arena:]
18. Why have I brought my son to this city? Why did I not stop him and keep him in the house? Ah! The moon-destroying Rāhu here in the form of this elephant desires to destroy my son, the Moon.

An example of grief from sins is in the Tenth Canto (Bh.P. 10.14.9):
[Brahmā says:]
19. Look at my wicked foolishness, O Lord. I, who am as insignificant as a tiny flame before a great fire when compared to you, wished to show off my own greatness and tried to delude you, the Infinite, the Foundation, the Supreme Soul, and the Deluder of deluders.

Also:
[Akrūra says:]
20. After stealing the Syamantaka jewel, I faced the terrifying jaws of death. As a result of this, I have been cast into the river of hell and now need to build some kind of boat.[4]

अथ दैन्यम्—

दुःखत्रासापराधाद्यैरनौर्जित्यन्तु दीनता ।
चाटुकृन्माद्य-मालिन्य-चिन्ताङ्गजडिमादिकृत् ॥ (२१)

तत्र दुःखेन, यथा श्रीदशमे (भा॰ १०/५१/५७)—

चिरमिह वृजिनार्तस्तप्यमानोऽनुतापै-
रवितृषषडमित्रोऽलब्धशान्तिः कथञ्चित् ।
शरणद! समुपेतस्त्वत्पदाब्जं परात्मन्-
नभयमृतमशोकं पाहि मापन्नमीश ! (२२)

त्रासेन, यथा प्रथमे (भा॰ १/८/१०)—

अभिद्रवति मामीश! शरस्तप्तायसः प्रभो!
कामं दहतु मां नाथ! मा मे गर्भो निपात्यताम् ॥ (२३)

अपराधेन, यथा श्रीदशमे (भा॰ १०/१४/१०)—

अतः क्षमस्वाच्युत! मे रजो-भुवो
ह्यजानतस्त्वत्पृथगीशमानिनः ।
अजावलेपान्धतमोऽन्धचक्षुष
एषोऽनुकम्प्यो मयि नाथवानिति ॥ (२४)

आद्यशब्देन लज्जयापि, यथा तत्रैव (भा॰ १०/२२/१४)—

माऽनयं भोः! कृथास्त्वान्तु नन्दगोपसुतं प्रियम् ।
जानीमोऽङ्ग! व्रजश्लाघ्यं देहि वासांसि वेपिताः ॥ (२५)

अथ ग्लानिः—

ओजः सोमात्मकं देहे बलपुष्टिकृदस्य तु ।
क्षयाच्छ्रमाधि-रत्याद्यैर्ग्लानिर्निष्प्राणता मता ।
कम्पाङ्गजाड्य-वैवर्ण्य- कार्श्य-दृग्भ्रमणादिकृत् ॥ (२६)

3) Depression:
21. "Depression" (*dainya*) is a lack of strength caused by such things as suffering, fear, and sin. It causes flattery, feebleness, shame, anxiety, and a senselessness in the limbs of the body.

An illustration of depression from suffering is in the Tenth Canto (Bh.P. 10.51.57):
22. For a long time I have been afflicted here in this world with the fruits of actions and tormented by the desires that result from them. The six enemies that are my senses are still not satisfied and I have never achieved peace, O Giver of Refuge. But somehow I have arrived at your eternal lotus feet, O Supreme Soul, which are beyond fear and sorrow. Please protect me, O Lord, I am in distress.

An illustration of depression from fear is in the First Canto (Bh.P. 1.8.10):
[Uttarā, the future mother of Parīkṣit, says:]
23. An arrow of burning steel is rushing toward me, O Lord. Let it burn me according to its intention, Lord, but don't let it destroy the embryo in my womb.

An illustration of depression from sins is in the Tenth Canto (Bh.P. 10.14.10):
[Brahmā says:]
24. Therefore, O Imperishable Lord, forgive me. I had thought of myself as the Universal Lord over you due to my ignorance born from the quality of passion, and I was blinded by the intense darkness of the pride of thinking of myself as the birthless creator. Now I understand that I am nothing but a pathetic person who is under your protection.

An illustration of depression from shame is also there (Bh.P. 10.22.14):
[The words of the naked bathing gopīs after Kṛṣṇa took their clothing:]
25. Kṛṣṇa! Stop teasing us! We know that you are our beloved, the cowherd chief Nanda's son, who is praised throughout Vraja. Darling, please give us back our clothes! We're shivering from the cold!

4) Fatigue:
26. Bodily vitality, which comes from the moon, strengthens and nourishes the body; but when it is lost through physical exertion, mental agony, or love-making, the resulting exhaustion is called "fatigue" (*glāni*). It produces trembling, senselessness of the limbs, change of color, emaciation, and an unsteadiness of the eyes.

तत्र श्रमेण, यथा—

आघूर्णन्मणिवलयोज्ज्वलप्रकोष्ठा
गोष्ठान्तर्मधुरिपुकीर्तिनर्तितौष्ठी ।
लोलाक्षी दधिकलशं विलोडयन्ती
कृष्णाय क्लमभरनिःसहा बभूव ॥ (२७)

यथा वा—

गुम्फितुं निरुपमां वनस्रजं
चारु पुष्पपटलं विचिन्वती ।
दुर्गमे क्लमभरातिदुर्बला
कानने क्षणमभून्मृगेक्षणा ॥ (२८)

आधिना, यथा—

सा रसव्यतिकरेण विहीना
क्षीणजीवनतयोच्चलहंसा ।
माधवाद्य विरहेण तवाम्बा
शुष्यति स्म सरसी शुचिनेव ॥ (२९)

रत्या, यथा रससुधाकरे—

अतिप्रयत्नेन रतान्ततान्ता
कृष्णेन तल्पादवरोपिता सा ।
आलम्ब्य तस्यैव करं करेण
ज्योत्स्ना-कृतानन्दमलिन्दमाप ॥ (३०)

अथ श्रमः—

अध्व-नृत्य-रताद्युत्थः खेदः श्रम इतीर्यते ।
निद्रा-स्वेदाङ्गसम्मर्द-जृम्भाश्वासादिभागसौ ॥ (३१)

तत्र अध्वनो, यथा—

कृतागसं पुत्रमनुव्रजन्ती
व्रजाजिरान्तर्व्रजराजराज्ञी ।
परिस्खलत्कुन्तलबन्धनेयं
बभूव घर्माम्बुकरम्बिताङ्गी ॥ (३२)

An illustration of fatigue from physical exertion:
27. Bright-jeweled bracelets rattled on the wrists (of a woman churning butter for Kṛṣṇa) and her lips began to dance singing praises of the Enemy of Madhu inside the cowpen. Her eyes rolled as she worked the butter churner up and down for Kṛṣṇa and she became weak with fatigue.

Also:
28. The doe-eyed woman soon became very weak with fatigue from collecting heaps of beautiful flowers deep in an inaccessible forest to string into an exquisite forest garland (for Kṛṣṇa).

An illustration of fatigue from mental agony:
29. Mādhava, now in a state of separation from you in which she is deprived of her association with blissful Rasa, your mother's life has dried up and her soul is getting ready to fly away like a swan about to leave a pond in the hot season when the water has evaporated.

An illustration of fatigue from love-making is in the *Rasasudhākara*:
30. She was so worn out at the end of their love-making that Kṛṣṇa had to lower her from the bed. Taking his hand in hers, she went out to recover on the terrace bathed in blissful moonlight.

5) Weariness:
31. Exhaustion that arises from such activities as movement, dancing, and love-making is called "weariness" (*śrama*). It produces sleepiness, perspiration, rubbing of the limbs, yawning, and sighing.

An illustration of weariness from movement:
32. As the Queen of Vraja chased after her son around the inner courtyard after he had done something wrong, her hair binding began to come undone and her body became covered with perspiration.

नृत्याद्, यथा—

विस्तीर्योत्तरलितहारमङ्गहारं
सङ्गीतोन्मुखरैर्वृतः सुहृद्भिः ।
अस्विद्यद्विरचितनन्दसूनुपर्वा
कुर्वाणस्तटभुवि ताण्डवानि रामः ॥ (३३)

रताद् यथा श्रीदशमे (भा॰ १०/३३/२०)—

तासां रतिविहारेण श्रान्तानां वदनानि सः ।
प्रामृजत् करुणः प्रेम्णा शन्तमेनाङ्ग! पाणिना ॥ (३४)

अथ मदः—

विवेकहर उल्लासो मदः स द्विविधो मतः ।
मधुपानभवोऽनङ्गविक्रियाभरजोऽपि च ।
गत्यङ्ग-वाणीस्खलन-दृग्घूर्णा-रक्तिमादिकृत् ॥ (३५)

तत्रमधुपानभवो, यथा ललितमाधवे—

बिले क्व नु विलिल्यिरे नृपपिपीलिकाः पीडिताः
पिनस्मि जगदण्डकं ननु हरिः क्रुधं धास्यति ।
शचीगृहकुरङ्ग रे! हससि किं त्वमित्युन्नदन्
नुदेति मदडम्बरस्खलितचूडमग्रे हली ॥ (३६)

यथा वा प्राचाम्—

भभभ्रमति मेदिनी लललम्बते चन्द्रमाः
कृकृष्ण! ववद द्रुतं हहहसन्ति किं वृष्णयः ।
सिसीधु मुमुमुञ्च मे पपपपानपात्रे स्थितं
मदस्खलितमालपन् हलधरः श्रियं वः क्रियात् ॥ (३७)

उत्तमस्तु मदाच्छेते मध्यो हसति गायति ।
कनिष्ठः क्रोशति स्वैरं परुषं वक्ति रोदिति ॥ (३८)

मदोऽपि त्रिविधः प्रोक्तस्तरुणादि-प्रभेदतः ।
अत्र नात्युपगोगित्वाद्विस्तार्य न हि वर्णितः ॥ (३९)

An illustration of weariness from dancing:
33. During a celebration of Kṛṣṇa, Balarāma danced so wildly on the bank of the Yamunā River while surrounded by close friends who played loud music that his necklace rattled and he began to perspire.

An illustration of weariness from love-making is in the Tenth Canto (Bh.P. 10.33.20):[5]
34. Dear Parīkṣit, with his own blissful hand the merciful Lord lovingly wiped the faces of the women who had become exhausted from love-making.

6) Intoxication:
35. "Intoxication" (*mada*) is a form of happiness that destroys the power of mental discrimination. It is considered to be of two types: that caused by drinking intoxicants and that caused by the extreme excitement of love. It produces stumbling, shaking, stuttering, and rolling red eyes.

An illustration of intoxication caused by drinking intoxicants is in the *Lalitamādhava*: [While helping Kṛṣṇa steal Rukmiṇī, Balarāma confronts Jarāsandha and the other kings in this manner:]
36. The top knot of Balarāma's hair was shaken loose after he drank wine and he got up roaring: "You frightened kings of ants, into which hole have you fled? O Indra, Śacī's house pet, why are you laughing? Either Hari will become wrathful or else I will pulverize the entire universe!"

Also:
37. "Kṛ-kṛṣṇa, t-tell me quickly: Why is the earth s-s-spinning? Why is the moon f-f-falling? And why are the Vṛṣṇis l-l-laughing? F- f-free me from the l-liquor in this c-c-c-cup." May the Bearer ofthe Plow who stutters with intoxication bless all of you!

38. The superior type of person sleeps from intoxication, the middle type laughs and sings, and the lowest type shouts, speaks in an unrestrained and rough manner, and weeps.

39. The intoxicants are also of three types, depending on the varying degrees of intensity just mentioned, but since this is not really useful for our purposes, they are not described further.

अनङ्गविक्रियाभरजो, यथा—

व्रजपतिसुतमग्रे वीक्ष्य भुग्नीभवद्भ्रू-
र्भ्रमति हसति रोदित्यास्यमन्तर्दधाति ।
प्रलपति मुहुरालीं वन्दते पश्य वृन्दे!
नवमदनमदान्धा हन्त गान्धर्विकेयम् ॥ (४०)

अथ गर्वः—

सौभाग्य-रूपतारुण्य-गुण-सर्वोत्तमाश्रयैः ।
इष्टलाभादिना चान्यहेलनं गर्व ईर्यते ॥ (४१)

तत्र सोल्लुण्ठवचनं लीलानुत्तरदायिता ।
स्वाङ्गेक्षा निह्नवोऽन्यस्य वचनाश्रवणादयः ॥ (४२)

तत्र सौभाग्येन, यथा श्रीकृष्णकर्णामृते—

हस्तमुत्क्षिप्य यातोऽसि बलात् कृष्ण! किमद्भुतम् ।
हृदयाद् यदि निर्यासि पौरुषं गणयामि ते ॥ (४३)

रूपतारुण्येन, यथा—

यस्याः स्वभावमधुरां परिषेव्य मूर्तिं
धन्या बभूव नितरामपि यौवनश्रीः ।
सेयं त्वयि व्रजवधूशतभुक्तमुक्ते
दृक्पातमाचरतु कृष्ण! कथं सखी मे ? (४४)

गुणेन, यथा—

गुम्फन्तु गोपाः कुसुमैः सुगन्धिभिर्
दामानि कामं धृतरामणीयकैः ।
निधास्यते किन्तु सतृष्णमग्रतः
कृष्णो मदीयां हृदि विस्मितः स्रजम् ॥ (४५)

सर्वोत्तमाश्रयेण, यथा श्रीदशमे (भा॰ १०/२/३३)—

तथा न ते माधव! तावकाः क्वचिद्-
भ्रश्यन्ति मार्गात्त्वयि बद्धसौहृदाः ।
त्वयाभिगुप्ता विचरन्ति निर्भया
विनायकानीकपमूर्धसु प्रभो! (४६)

An illustration of intoxication caused by the extreme excitement of love:
40. Ah, look, Vṛndā: after seeing the son of the King of Vraja standing before her this heavenly woman (Rādhā) has become blind with the intoxication of new love. Her eyebrows are arched distortedly, and she wanders about aimlessly, laughs, weeps, hides her face, babbles, and bows to her female companions again and again.

7) Arrogance:
41. Slighting others because of one's own good fortune, beauty, youth, good qualities, receipt of the best of all, and the attainment of desired objects is called "arrogance" (*garva*).

42. It produces such things as sarcastic words, feigning a refusal to respond to some question, admiring one's own body, denial, and refusing to listen to other points of view.

An illustration of arrogance from good fortune is in the *Śrī Kṛṣṇakarṇāmṛta*:
43. Kṛṣṇa, having forcibly freed yourself from my hand you run away. What is so unusual about that? But if you are able to escape my heart then I will consider you manly.

An illustration of arrogance from beauty and youth:
44. Hey Kṛṣṇa, youth and beauty have become extremely fortunate having served the naturally sweet form of my friend (Rādhā). Why then should she even glance at you who have been enjoyed and then abandoned by hundreds of Vraja women?

An illustration of arrogance from good qualities:
45. Let the cowherds string garlands of beautiful, sweet-smelling flowers to their hearts' content, for Kṛṣṇa will be most amazed by the extremely attractive garland that I have made, and he will place it alone on his chest.

An illustration of arrogance from receipt of the best of all is in the Tenth Canto (Bh.P. 10.2.33):
46. Mādhava, those dear friends of yours who are attached to you never fall from the path. Protected by you, O Lord, they proceed without fear over the heads of the commanders of the armies of obstacles.

इष्टलाभेन, यथा—

वृन्दावनेन्द्र! भवतः परमं प्रसाद-
मासाद्य नन्दितमतिर्मुहुरुद्धतोऽस्मि ।
आशंसते मुनिमनोरथवृत्तिमृग्यां
वैकुण्ठनाथकरुणामपि नाद्य चेतः ॥ (४७)

अथ शङ्का—

स्वीयचौर्यापराधादेः परक्रौर्यादितस्तथा ।
स्वानिष्टोत्प्रेक्षणं यत्तु सा शङ्केत्यभिधीयते ।
अत्रास्यशोष-वैवर्ण्य-दिक्प्रेक्षा-लीनतादयः ॥ (४८)

तत्र चौर्याद्, यथा—

सतर्णकं डिम्भकदम्बकं हरन्
सदम्भमम्भोरुहसम्भवस्तदा ।
तिरोभविष्यन् हरितश्चलेक्षणै-
रष्टाभिरष्टौ हरितः समीक्षते ॥ (४९)

यथा वा—

स्यमन्तकं हन्त वमन्तमर्थं
निहृत्य दूरे यदहं प्रयातः ।
अवद्यमद्यापि तदेव कर्म
शर्माणि चित्ते मम निर्भिनत्ति ॥ (५०)

अपराधाद्, यथा—

तदवधि मलिनोऽसि नन्दगोष्ठे
यदवधि वृष्टिमचीकरः शचीश!
शृणु हितमभितः प्रपद्य कृष्णं
श्रियमविशङ्कमलं कुरु त्वमैन्द्रीम् ॥ (५१)

परक्रौर्येण, यथा पद्यावल्याम्—

प्रथयति न तथा ममार्तिमुच्चैः
सहचरि! बल्लवचन्द्रविप्रयोगः ।
कटुभिरसुरमण्डलैः परीते
दनुजपतेर्नगरे यथास्य वासः ॥ (५२)

An illustration of arrogance from the attainment of desired objects:
47. O Lord of Vṛndāvana, having received your supreme grace my mind has become overjoyed and again and again I am puffed up with such arrogance that now I do not even wish for the grace of the Lord of Vaikuṇṭha, which is sought after as the heart's desire of the sages.

8) Apprehension:
48. The anticipation of harm to oneself because of stealing for oneself, committing some offense, or another's harm is called "apprehension" (*śaṅkā*). It produces a dry mouth, a change in color, looking around in all directions, and hiding.

An illustration of apprehension from stealing:
49. While deceitfully stealing the group of young cowherd boys and their calves, Brahmā tried to hide from Hari, and looked around for Hari in the eight directions with his eight trembling eyes.[6]

Also:
[Words of Akrūra:]
50. Ah, having stolen the Syamantaka jewel that radiates wealth, I fled to a distant land, but this shameful act still shatters the serenity of my mind.

An illustration of apprehension from committing offenses:
51. O Indra, Lord of Śacī, as long as you make it rain on the cowherd village of Nanda you are in trouble. Listen to what is good for you: Surrender completely to Kṛṣṇa and enjoy your great fortune without hesitation!

An illustration of apprehension from another's harm is in the *Padyāvalī*:
52. O Friend, my pain of separation from the Moon of the Cowherds is not as intense as my fear of his living in Kaṃsa's city of Mathurā, which is filled with a horde of vicious demons.

शङ्का तु प्रवरस्त्रीणां भीरुत्वाद्भयकृद्भवेत् ॥ (५३)

त्रास:—

त्रास: क्षोभो हृदि तडिद्घोरसत्त्वोग्रनिस्वनै: ।
पार्श्वस्थालम्ब-रोमाञ्च-कम्प-स्तम्भ-भ्रमादिकृत् ॥ (५४)

तत्र तडिता, यथा—

बाढं निबिडया सद्यस्तडिता ताडितेक्षण: ।
रक्ष कृष्णेति चुक्रोश कोऽपि गोपीस्तनन्धय: ॥ (५५)

घोरसत्त्वेन, यथा—

अदूरमासेदुषि बल्लवाङ्गना
स्वं पुङ्गवीकृत्य सुरारिपुङ्गवे ।
कृष्णभ्रमेणाशु तरङ्गदङ्गिका
तमालमालिङ्ग्य बभूव निश्चला ॥ (५६)

उग्रनिस्वनेन यथा—

आकर्ण्य कर्णपदवीविपदं यशोदा
विस्फूर्जितं दिशि दिशि प्रकटं वृकाणाम् ।
यामान्त्रिकामचतुरा चतुर: स्वपुत्रं
सा नेत्रचत्वरचरं चिरमाचचार ॥ (५७)

गात्रोत्कम्पी मन:कम्प: सहसा त्रास उच्यते ।
पूर्वापरविचारोत्थं भयं त्रासात् पृथग् भवेत् ॥ (५८)

अथ आवेग:—

चित्तस्य सम्भ्रमो य: स्यादावेगोऽयं स चाष्टधा ।
प्रियाप्रियानल-मरुद्वर्षोत्पात-गजारित: ॥ (५९)

प्रियोत्थे पुलक: सान्त्वं चापल्याभ्युद्गमादय: ।
अप्रियोत्थे तु भूपात-विक्रोश-भ्रमणादय: ॥ (६०)

53. Apprehension in the most excellent of women, however, takes the form of fear caused by shyness.

9) Alarm:
54. "Alarm" (*trāsa*) is an agitation in the heart produced by lightning, terrifying animals, and a savage sound. Its signs include clinging onto a person standing nearby, goose bumps, trembling, stupefaction, and delusion.

An illustration of alarm from lightning:
55. As powerful bolts of lightning flashed ceaselessly before his eyes, a young cowherd boy shouted: "O Kṛṣṇa, protect me!"

An illustration of alarm from terrifying animals:
56. When the chief of the demons assumed his own form of a bull and approached, the trembling cowherd women quickly grabbed onto a tamāla tree, mistaking it for Kṛṣṇa, and became motionless.

An illustration of alarm from a savage sound:
57. Hearing the disturbing howls of the wolves resounding in all directions, the extremely clever Yaśodā made her son the center of a four-way intersection for her eyes for the long period of the four watches of the night.

58. The immediate shuddering of the mind and body is called "alarm." Fear, which arises from previous and subsequent reflection, is different from alarm.

10) Agitation:
59. "Agitation" (*āvega*) is a confusion of the mind, and is of eight types: that which is produced from an encounter with a) a beloved person, b) a disagreeable situation, c) fire, d) wind, e) rain, f) calamity, g) an elephant, or h) enemy.

60. The signs of agitation produced by a beloved person include goose bumps, loving words, unsteadiness, and rising from a seat to honor a person. The signs of agitation produced by a disagreeable situation include falling to the ground, screaming, and staggering.

व्यत्यस्तगतिकम्पाक्षिमीलनास्त्रादयोऽग्निजे ।
वातजेऽङ्गावृति-क्षिप्रगति-दृङ्मार्जनादयः ॥ (६१)
वृष्टिजो धावनच्छत्रगात्रसङ्कोचनादिकृत् ।
औत्पाते मुखवैवर्ण्य-विस्मयोत्कम्पितादयः ॥ (६२)
गाजे पलायनोत्कम्प-त्रास पृष्ठेक्षणादयः ।
अरिजो वर्मशस्त्रादि-ग्रहापसरणादिकृत् ॥ (६३)

तत्र प्रियदर्शनजो, यथा—

प्रेक्ष्य वृन्दावनात् पुत्रमायान्तं प्रस्नुतस्तनी ।
सङ्कुला पुलकैरासीदाकुला गोकुलेश्वरी ॥ (६४)

प्रियश्रवणजो, यथा श्रीदशमे (भा॰ १०/२३/१८)—

श्रुत्वाच्युतमुपायातं नित्यं तद्दर्शनोत्सुकाः ।
तत्कथाक्षिप्तमनसो बभूवुर्जातसम्भ्रमाः ॥ (६५)

अप्रियदर्शनजो, यथा—

किमिदं किमिदं किमेतदुच्चै-
रिति घोरध्वनिघूर्णिता लपन्ती ।
निशि वक्षसि वीक्ष्य पूतनाया-
स्तनयं भ्राम्यति सम्भ्रमाद् यशोदा ॥ (६६)

अप्रियश्रवणजो, यथा—

निशम्य पुत्रं त्रुटतोस्तटान्ते
महीजयोर्मध्यगमूर्ध्वनेत्रा ।
आभीर-राज्ञी हृदि सम्भ्रमेण
विद्धा विधेयं न विदाञ्चकार ॥ (६७)

अग्निजो, यथा—

धीर्व्यग्राजनि नः समस्त-सुहृदां त्वां प्राणरक्षामणिं
गव्या गौरवतः समीक्ष्य निबिडे तिष्ठन्तमन्तर्वने ।
वह्निः पश्य शिखण्डशेखर! खरं मुञ्चन्नखण्डध्वनिं
दीर्घाभिः सुरदीर्घिकाम्बुलहरीमर्चिर्भिराचामति ॥ (६८)

61. The signs of agitation produced by fire include running in the opposite direction, trembling, closing the eyes, and tears. The signs of agitation produced by the wind include covering the body, walking quickly, and wiping the eyes.

62. The signs of agitation produced by rain include running, an umbrella, and contraction of the body. The signs of agitation produced by calamity include a change in facial color, bewilderment, and shuddering.

63. The signs of agitation produced by an elephant include fleeing, trembling, alarm, and looking back. The signs of agitation produced by an enemy include defensive armor, weapons, and escaping from the house.

An illustration of agitation produced from the sight of a beloved person:
64. When the Queen of Gokula saw her son coming from the Vṛndāvana forest, she became so agitated that her hair bristled and her breasts began to flow with milk.

An illustration of agitation produced from hearing about a beloved person is in the Tenth Canto (Bh.P. 10.23.18):
65. Those women whose minds were enchanted by stories about the eternal imperishable Lord Kṛṣṇa, and were therefore anxious for sight of him, became greatly agitated upon hearing that he was approaching.

An illustration of agitation produced from seeing a disagreeable situation:
66. Seeing her son at the breast of Pūtanā in a dream, Yaśodā became agitated and staggered about from this delusion wailing in a loud and terrified voice: "What's this? What's this? What is this?"

An illustration of agitation produced from hearing about a disagreeable situation:
67. Upon hearing that her son was stuck between two broken trees on the bank of the river, the cowherd Queen's eyes rolled upward; her heart was stabbed with agitation and she lost all sense of what to do.

An illustration of agitation produced by fire:
68. Kṛṣṇa, you whose crown is a peacock feather, just look at this fire! It is continuously emitting fierce sounds and with its long flames it is lapping up waves of water from the heavenly lake. Seeing you, the life-saving jewel, enter into this dense, burning forest out of concern for the cows, we — your female friends — become greatly agitated.

वातजो, यथा—

पांशुप्रारब्धकेतौ बृहदटविकुटोन्माथि-शौटीर्यपुञ्जे
भाण्डीरोद्दण्डशाखाभुजततिषु गते ताण्डवाचार्यचर्याम् ।
वातव्राते करीषङ्कषतरशिखरे शार्करे झात्करिष्णौ
क्षोण्यामप्रेक्ष्य पुत्रं व्रजपतिगृहिणी पश्य सम्बम्भ्रमीति ॥ (६९)

वर्षजो, यथा श्रीदशमे (भा॰ १०/२५/११)—

अत्यासारातिवातेन पशवो जातवेपना: ।
गोपा गोप्यश्च शीतार्ता गोविन्दं शरणं ययु: ॥ (७०)

यथा वा—

सममुरुकरकाभिर्दन्तिशुण्डा-सपिण्डा:
प्रतिदिशमिह गोष्ठे वृष्टिधारा: पतन्ति ।
अजनिषत युवानोऽप्याकुलास्त्वन्तु बाल:
स्फुटमसि तदगारान्मा स्म भूर्निर्यियासु: ॥ (७१)

उत्पातजो, यथा—

क्षितिरतिविपुला टलत्यकस्मा-
दुपरि घुरन्ति च हन्त घोरमुल्का: ।
मम शिशुरहिदूषितार्कपुत्री-
तटमटतीत्यधुना किमत्र कुर्याम् ? (७२)

गाजो, यथा—

अपसरापसर त्वरया गुरु-
र्मुदिरसुन्दर हे ! पुरत: करी ।
म्रदिमवीक्षणतस्तव नश्चलं
हृदयमाविजते पुरयोषिताम् ॥ (७३)

गजेन दुष्टसत्त्वोऽन्य: पश्वादिरुपलक्ष्यते ॥ (७४)

यथा वा—

चण्डांशोस्तुरगान् सदाग्रनटनैराहत्य विद्रावयन्
द्रागन्धङ्करण: सुरेन्द्रसुदृशां गोष्ठोद्धतै: पांशुभि: ।

An illustration of agitation produced by wind:
69. Look! When the tornado demon — who raises a tall flag of dust and takes great pride in destroying the trees in the vast forest, who is a great dance teacher for the mass of armlike branches high in the banyan tree, who is filled with gravel and sweeps all the cowdung away with the tip of its funnel, and who roars mercilessly — appeared on earth, the wife of the King of Vraja lost sight of her son and whirled around again and again in agitation.

An illustration of agitation produced by rain is in the Tenth Canto (Bh.P. 10.25.11):
70. The cows, who shivered because of the violent rains and strongwinds, and the cowherd men and women, who were greatly distressed by the cold, sought refuge with Govinda.

Also:
71. Streams of rain as thick as elephant trunks fell with large hailstones from all directions on the cowherd village. Even the young boys became agitated, saying to Kṛṣṇa: "You are just a small boy. Even though you may want to go outside, you should definitely not leave the house!"

An illustration of agitation produced by calamity:
72. The entire world is suddenly shaking, and terrifying meteors are making frightening sounds in the sky. My son is now wandering along the bank of the Yamunā which has been poisoned by the snake. Ah, now what am I to do?

An illustration of agitation by an elephant:
[As Kṛṣṇa enters Kaṃsa's arena in Mathurā:]
73. O Kṛṣṇa, you who are as beautiful as a cloud, get away! Get away quickly! A huge, violent elephant is right in front of you! Seeing your tender eyes, we city women tremble with agitation.

74. Other dangerous animals, such as a horse, are also implied along with the elephant.

An illustration:
75. Blinded with pride, the horse-demon Keśī whips the horses of the sun with his long strands of hair and drives them away; then he blinds the beautiful women of Indra, king of the gods, with the dust kicked up in the cowherd village. Let him

प्रत्यासीदतु मत्पुरः सुररिपुर्गर्वान्धमर्वाकृति-
र्द्राघिष्ठे मुहुरत्र जाग्रति भुजे व्यग्रासि मातः! कथम् ? (७५)

अरिजो, यथा ललितमाधवे—

स्थूलस्तालभुजोन्नतिर्गिरितटीवक्षाः क्व यक्षाधमः
क्वायं बालतमालकन्दलमृदुः कन्दर्पकान्तः शिशुः ।
नास्त्यन्यः सहकारितापटुरिह प्राणी न जानीमहे
हा गोष्ठेश्वरि! कीदृगद्य तपसां पाकस्तवोन्मीलति ॥ (७६)

यथा वा तत्रैव—

सप्तिः सप्ती रथ इह रथः कुञ्जरः कुञ्जरो मे
तूणस्तूणो धनुरुत धनुर्भोः! कृपाणी कृपाणी ।
का भीः का भीरयमयमहं हा त्वरध्वं त्वरध्वं
राज्ञः पुत्री बत हतहता कामिना बल्लवेन ॥ (७७)

आवेगाभास एवायं पराश्रयतयापि चेत् ।
नायकोत्कर्षबोधाय तथाप्यत्र निदर्शितः ॥ (७८)

अथ उन्मादः—

उन्मादो हृद्भ्रमः प्रौढानन्दापद्विरहादिजः ॥ (७९)

अत्राट्टहासो नटनं सङ्गीतं व्यर्थचेष्टितम् ।
प्रलाप-धावन-क्रोश-विपरीतक्रियादयः ॥ (८०)

तत्र प्रौढानन्दाद् यथा कर्णामृते—

राधा पुनातु जगदच्युतदत्तचित्ता
मन्थानकं विदधती दधिरिक्तपात्रे ।
यस्याः स्तनस्तबक-चञ्चल-लोचनालि-
र्देवोऽपि रुद्धहृदयो धवलं दुदोह ॥ (८१)

come before me! Mother, why are you agitated? These two huge arms watch over you here continually.

An illustration of agitation produced from an enemy is in the *Lalitamādhava*:
76. Where is the wicked spirit with arms as long and massive as a palm tree and a chest that is like the side of a mountain? Where is the beautiful beloved boy who is as tender as a sprig from a young tamāla tree? There is no other person present here who is able to help him fight. O Queen of the Cowherd Village, we do not know what will be the result of your austerities today.

There is another illustration in this text:
[After Kṛṣṇa abducts Rukmiṇī, Jarāsandha shouts agitatedly:]
77. "Bring my horse here, my horse! My chariot, my chariot! My elephant, my elephant! My quiver of arrows, my quiver of arrows! And my bow, my bow! My dagger, my dagger! Why this fright? Why this fright? I'm being held up, held up! Ah, hurry, hurry! The king's daughter has been taken, been taken by that lusty cowherd."

78. However, when the recipient of the emotion is the enemy, then the emotion is just the semblance of divine agitation. This has been illustrated in the previous verse for the purpose of better understanding the excellence of the divine lover Kṛṣṇa.[7]

11) Madness:
79. "Madness" (*unmāda*) is a confusion of the mind produced by excessive joy, distress, or separation.

80. Its signs include loud laughter, dancing, singing, meaningless actions, incoherent speech, running, shouting, and perverse behavior.

An illustration of madness from excessive joy is in the *Kṛṣṇakarṇāmṛta*:
81. May Rādhā purify the world! She turns the churning-stick in a vessel with no milk because her mind has been given to the Imperishable Lord Kṛṣṇa, while Kṛṣṇa himself milks a bull because his trembling eyes are stuck on Rādhā's breasts, like bees attracted to a cluster of flowers, and his mind has thereby ceased to function.

आपदो, यथा—

पशूनपि कृताञ्जलिर्नमति मान्त्रिका इत्यलं
तरूनपि चिकित्सका इति विषौषधं पृच्छति ।
ह्रदं भुजगभैरवं हरि हरि प्रविष्टे हरौ
व्रजेन्द्रगृहिणी मुहुर्भ्रममयीमवस्थां गता ॥ (८२)

विरहाद् यथा श्रीदशमे (भा॰ १०/३०/४)—

गायन्त्य उच्चैरमुमेव संहता
विचिक्युरुन्मत्तकवद्वनाद्वनम् ।
पप्रच्छुराकाशवदन्तरं बहि-
र्भूतेषु सन्तं पुरुषं वनस्पतीन् ॥ (८३)

उन्मादः पृथगुक्तोऽयं व्याधिष्वन्तर्भवन्नपि ।
यत्तत्र विप्रलम्भादौ वैचित्रीं कुरुते पराम् ॥ (८४)
अधिरूढे महाभावे मोहनत्वमुपागते ।
अवस्थान्तरमाप्तोऽसौ दिव्योन्माद इतीर्यते ॥ (८५)

अथ अपस्मारः—

दुःखोत्थ धातुवैषम्याद्युद्भूतश्चित्तविप्लवः ।
अपस्मारोऽत्र पतनं धावनास्फोटनभ्रमाः ।
कम्पः फेनस्रुतिर्बाहुक्षेपविक्रोशनादयः ॥ (८६)

यथा—

फेनायते प्रतिपदं क्षिपते भुजोर्मि-
माघूर्णते लुठति कूजति लीयते च ।
अम्बा तवाद्य विरहे चिरमम्बुराज-
वेलेव वृष्णितिलक! व्रजराजराज्ञी ॥ (८७)

यथा वा—

श्रुत्वा हन्त हतं त्वया यदुकुलोत्तंसात्र कंसासुरं
दैत्यस्तस्य सुहृत्तमः परिणतिं घोरां गतः कामपि ।
लालाफेनकदम्ब-चुम्बितमुखप्रान्तस्तरङ्गद्भुजो
घूर्णन्नर्णवसीम्नि मण्डलतया भ्राम्यन्न विश्राम्यति ॥ (८८)

An illustration of madness from distress:
82. Ah, when Hari fell into the poisonous pool of the snake Kāliya, the wife of the King of Vraja went crazy; she joined her hands and bowed to the cows, thinking that they were distributors of mantras, and she asked the trees for medicine to counter the poison, thinking they were doctors.

An illustration of madness from separation is in the Tenth Canto (Bh.P. 10.30.4):
83. Singing out loud, the group of women searched frantically for Kṛṣṇa from forest to forest as if they had gone mad; they asked the trees of the forest about the Supreme Person who is both inside and outside all creatures, like the ether.

84. Madness has been described separately, although it is included in "sickness,"[8] since there in such states as extreme separation it reaches its highest form of unusual beauty.

85. When the highest state of the great emotion (*mahābhāva*) involves confusion, madness achieves a different condition that is called "divine madness" (*divyonmāda*).[9]

12) Dementedness:
86. "Dementedness" (*apasmāra*) is a disturbance of the mind caused by a distress in the basic elements of the body that arises from the experience of suffering. Its signs include throwing oneself down, running, convulsions, delusion, trembling, foaming at the mouth, flailing the arms, and shrieking.

An illustration:
87. You who are decorated like a Vṛṣṇi, because of her long separation from you, your mother, the Queen of Vraja, has now become like the movements of the ocean: she emits foam, she trembles with every step, she whirls her arms like waves, she rolls on the ground, she makes inarticulate sounds, and she faints.

Also:
88. You who wear the ornaments of the Yadus, having heard of your destruction of the demon Kaṃsa, his close demon friend experienced an unusually terrifying transformation: the edges of his mouth were covered with globs of saliva foam, his arms flailed about like waves, and he was unable to stop whirling around like waves on the seashore.

उन्मादवदिह व्याधिविशेषोऽप्येष वर्णितः ।
परां भयानकाभासे यत्करोति चमत्कृतिम् ॥ (८९)

अथ व्याधिः—

दोषोद्रेकवियोगाद्यैर्व्याधयो ये ज्वरादयः ।
इह तत्प्रभवो भावो व्याधिरित्यभिधीयते ।
अत्र स्तम्भः श्लथाङ्गत्वश्वासोत्तापक्लमादयः ॥ (९०)

यथा—

तव चिरविरहेण प्राप्य पीडामिदानीं
दधदुरु-जडिमानि ध्मापितान्यङ्गकानि ।
श्वसितपवनधाटीघट्टित-घ्राणवाटं
लुठति धरणिपृष्ठे गोष्ठवाटीकुटुम्बम् ॥ (९१)

अथ मोहः—

मोहो हृन्मूढता हर्षाद्विश्लेषाद्भयतस्तथा ।
विशादादेश्च तत्र स्याद् देहस्य पतनं भुवि ।
शून्येन्द्रियत्वं भ्रमणं तथा निश्चेष्टतामयः ॥ (९२)

तत्र हर्षाद् यथा श्रीदशमे (भा॰ १०/१२/४४)—

इत्थं स्म पृष्टः स च बादरायणि-
स्तत्स्मारितानन्त-हृताखिलेन्द्रियः ।
कृच्छ्रात् पुनर्लब्धबहिर्दृशिः शनैः
प्रत्याह तं भागवतोत्तमोत्तमम् ॥ (९३)

यथा वा—

निरुच्छ्वसितरीतयो विघटिताक्षिपक्ष्मक्रिया
निरीहनिखिलेन्द्रियाः प्रतिनिवृत्तचिद्वृत्तयः ।
अवेक्ष्य कुरुमण्डले रहसि पुण्डरीकेक्षणं
व्रजाम्बुजदृशोऽभजन् कनकशालभञ्जीश्रियम् ॥ (९४)

89. Although, like madness, dementedness too is a special type of sickness, it has been described separately since in the semblance of the Dreadful Rasa (*bhayānaka*) it achieves the supreme aesthetic wonder.[10]

13) Sickness:
90. That Transitory Emotion which is produced from an illnesses such as a fever caused by such things as excessive disease or separation is called "sickness" (*vyādhi*). Its signs include stupefaction, physical weakness, sighing, bodily heat, and fatigue.

An illustration:
91. Devastated by a long separation from you, your family members in the cowherd village are now rolling on the ground, their bodies have become senseless and are burning up, and their nasal passages have become blocked from excessive sighing.

14) Confusion:
92. "Confusion" (*moha*) is a bewilderment of the heart/mind caused by joy, separation, fear, and sorrow. Its signs include falling to the ground, loss of the senses, aimless wandering, and motionlessness.

An illustration of confusion from joy is in the Tenth Canto (Bh.P. 10.12.44):
93. Being reminded of the Infinite Kṛṣṇa by Parīkṣit's question, Śukadeva, the son of Bādarāyaṇa, lost all his senses. Regaining his consciousness of the external world with great difficulty, he slowly began to answer the supreme devotee of the Lord.

Another illustration:
94. Seeing the Lotus-Eyed Kṛṣṇa in a secluded place in the land of Kuru, the lotus-eyed women of Vraja froze motionless with their eyelids stuck open, all their senses ceased to function and their consciousness left them as they enjoyed the golden figure.

विश्लेषाद् यथा हंसदूते—

कदाचित् खेदाग्निं विघटयितुमन्तर्गतमसौ
सहालीभिर्लेभे तरलितमना यामुनतटीम् ।
चिरादस्याश्चित्तं परिचितकुटीरावकलनाद्
अवस्था तस्तार स्फुटमथ सुषुसेः प्रियसखी ॥ (९५)

भयाद् यथा—

मुकुन्दमाविष्कृतविश्वरूपं
निरूपयन् वानरवर्यकेतुः ।
करारविन्दात् पुरतः स्खलन्तं
न गाण्डिवं खण्डितधीर्विवेद ॥ (९६)

विषादाद् यथा श्रीदशमे (भा० १०/११/४९)—

कृष्णं महाबकग्रस्तं दृष्ट्वा रामादयोऽर्भकाः ।
बभूवुरिन्द्रियाणीव विना प्राणं विचेतसः ॥ (९७)

अस्यान्यत्रात्मपर्यन्ते स्यात् सर्वत्रैव मूढता ।
कृष्णस्फूर्तिविशेषस्तु न कदाप्यत्र लीयते ॥ (९८)

अथ मृतिः—

विषादव्याधिसन्त्रास-संप्रहारक्लमादिभिः ।
प्राणत्यागो मृतिस्तस्यामव्यक्ताक्षरभाषणम् ।
विवर्णगात्रता-श्वासमान्द्य-हिक्कादयः क्रियाः ॥ (९९)

यथा—

अनुल्लासश्वासा मुहुरसरलोत्तानितदृशो
विवृण्वतः काये किमपि नववैवर्ण्यमभितः ।
हरेर्नामाव्यक्तीकृतमलघुहिक्कालहरिभिः
प्रजल्पन्तः प्राणान् जहति मथुरायां सुकृतिनः ॥ (१००)

यथा वा—

विरमदलघुकण्ठोद्घोषघूत्कारचक्रा
क्षणविघटिततास्यद्दृष्टिखद्योतदीप्तिः ।
हरिमिहिरनिपीतप्राणगाढान्धकारा
क्षयमगमदकस्मात् पूतना कालरात्रिः ॥ (१०१)

An illustration of confusion from separation is in the *Haṃsadūta*:[11]
95. One day Rādhā went to the bank of the Yamunā to meet her friends for the purpose of relieving the painful fire of separation that burned in her heart, so when she recognized a love bower that she had used long ago, her friend in the form of the confusion of deep sleep covered her mind.

An illustration of confusion from fear:
96. Seeing the universal form of Mukunda right in front of him, Arjuna's mind shattered and went blank and his Gāṇḍiva bow slipped from his lotus hand.

An illustration of confusion from sorrow is in the Tenth Canto (Bh.P. 10.11.49):
97. Seeing that Kṛṣṇa had been swallowed by a huge heron, the boys headed by Balarāma fell unconscious, as if their senses had become devoid of life.

98. One forgets everything in this particular mental state, including one's own self; but the special awareness of Kṛṣṇa never disappears.[12]

15) Death:
99. "Death" (*mṛti*) is the loss of life from sorrow, sickness, terror, war, and exhaustion. Its physical signs include whispering imperceptible words, change in the color of the body, slow and weak respiration, and spasmodic coughing.

An illustration:
100. The virtuous people of Mathurā have very weak breath and their eyes roll back wide open again and again; their bodies become discolored and they whisper imperceptible names of Hari, accompanied by long and intense spasmodic coughs. In this condition they give up their life.

Another illustration:
101. Pūtanā, who assumed the form of the night, was destroyed instantly: Hari assumed the form of the sun and absorbed the thick darkness that was the source of her life, he immediately snuffed out the light in her glowing eyes, and silenced her loud and intense cacophony of owl-like sounds.

प्रायोऽत्र मरणात् पूर्वा चित्तवृत्तिर्मृतिर्मता ।
मृतिरत्रानुभावः स्यादिति केनचिदुच्यते ।
किन्तु नायकवीर्यार्थं शत्रौ मरणमुच्यते ॥ (१०२)

अथ आलस्यम्—

सामर्थ्यस्यापि सद्भावे क्रियानुन्मुखता हि या ।
तृप्तिश्रमादिसम्भूता तदालस्यमुदीर्यते ॥ (१०३)

अत्राङ्गभङ्गो जृम्भा च क्रिया-द्वेषोऽक्षिमर्दनम् ।
शय्यासनैकप्रियता तन्द्रा-निद्रादयोऽपि च ॥ (१०४)

तत्र तृप्तेर्यथा—

विप्राणां नस्तथा तृप्तिरासीद्गोवर्धनोत्सवे ।
नाशीर्वादेऽपि गोपेन्द्र! यथा स्यात् प्रभविष्णुता ॥ (१०५)

श्रमाद् यथा—

सुष्ठु निःसहतनुः सुबलोऽभूत्
प्रीतये मम विधाय नियुद्धम् ।
मोटयन्तमभितो निजमङ्गं
नाहवाय सहसाह्वयतामुम् ॥ (१०६)

अत जाड्यम्—

जाड्यमप्रतिपत्तिः स्यादिष्टानिष्टश्रुतीक्षणैः ।
विरहाद्यैश्च तन्मोहात् पूर्वावस्थापरापि च ।
अत्रानिमिषता तूष्णीम्भावविस्मरणादयः ॥ (१०७)

तत्र इष्टश्रुत्या, यथा श्रीदशमे (भा॰ १०/२१/१३)—

गावश्च कृष्णमुखनिर्गतवेणुगीत-
पीयूषमुत्तभित कर्णपुटैः पिबन्त्यः ।
शावाः स्नुतस्तनपयःकवलाः स्म तस्थु-
र्गोविन्दमात्मनि दृशाश्रुकलाः स्पृशन्त्यः ॥ (१०८)

अनिष्टश्रुत्या, यथा—

आकलय्य परिवर्तितगोत्रां
केशवस्य गिरमर्पितशल्याम् ।

102. Generally, the state of mind just prior to actual death is here considered "death." Some people call this "death" an Indication (*anubhāva*). In the case of an enemy, however, it is named actual death, for the purpose of demonstrating the valor of the lover.[13]

16) Laziness:
103. Being disinclined to perform activities that one is capable of performing either because of satisfaction or exhaustion is called "laziness" (*ālasya*).

104. Its signs include stretching the limbs, yawning, dislike of work, rubbing the eyes, a fondness for beds and seats, fatigue, and sleep.

An illustration of laziness from satisfaction:
105. We priests have become so satisfied in celebrating Mount Govardhana that we are unable to perform even the benediction, O Lord of the Cowherds.

An illustration of laziness from exhaustion:
106. Subala is completely worn out from wrestling with me out of love. He is stretching all his limbs; therefore, you should not call on him for more playful fighting just now.

17) Mental Inertia:
107. "Mental inertia" (*jāḍya*) is the state of indecision caused either by seeing or hearing about something desirable or undesirable, or by separation. This is a state that both precedes and follows the state of confusion (*moha*). Its signs include staring with unblinking eyes, silence, and forgetfulness.

An illustration of mental inertia upon hearing about something desirable is in the Tenth Canto (Bh.P. 10.21.13):
108. The cows drank the ambrosial flute music flowing from the mouth of Kṛṣṇa with the cups of their erect ears. Their calves stood motionless with mouthfuls of breast milk trickling from their mouths and tear drops in their eyes as they touched Govinda in their hearts.

An illustration of mental inertia upon hearing about something undesirable:
109. Lakṣmaṇā's mind was badly wounded by the spear being thrown at her in the

विद्धधीरधिकनिर्निमिषाक्षी
लक्ष्मणा क्षणमवर्तत तूष्णीम् ॥ (१०९)

इष्टेक्षणेन, यथा श्रीदशमे (भा॰ १०/७१/४०)—
गोविन्दं गृहमानीय देवदेवेशमादृतः।
पूजायां नाविदत् कृत्यं प्रमोदोपहतो नृपः॥ (११०)

अनिष्टेक्षणेन, यथा तत्रैव (१०/३९/३६)—
यावदालक्ष्यते केतुर्यावद्रेणू रथस्य च।
अनुप्रस्थार्पितात्मानो लेख्यानीवोपलक्षिताः॥ (१११)

विरहेण, यथा—
मुकुन्द! विरहेण ते विधुरिताः सखायश्चिरा-
दलङ्कृतिभिरुज्झिता भुवि निविश्य तत्र स्थिताः।
स्खलन्मलिनवाससः शबलरूक्षगात्रश्रियः
स्फुरन्ति खलदेवलद्विजगृहे सुरार्चा इव॥ (११२)

अथ व्रीडा—
नवीनसङ्गमाकार्यस्तवावज्ञादिना कृता।
अधृष्टता भवेद् व्रीडा तत्र मौनं विचिन्तनम्।
अवगुण्ठनभूलेखौ तथाधोमुखतादयः॥ (११३)

तत्र नवीनसङ्गमेन, यथा पद्यावल्याम—
गोविन्दे स्वयमकरोः सरोजनेत्रे
प्रेमान्धा वरवपुरर्पणं सखि! त्वम्।
कार्पण्यं न कुरु दरावलोकदाने
विक्रीते करिणि किमङ्कुशे विवादः॥ (११४)

अकार्येण, यथा—
त्वमवागिह मा शिरः कृथा
वदनञ्च त्रपया शचीपते!
नय कल्पतरुं न चेच्छचीं
कथमग्रेमुखमीक्षयिष्यसि? (११५)

form of Keśava's song that was addressed to another woman. Her eyes immediately became fixed wide open and she remained silent.

An illustration of mental inertia upon seeing something desirable is in the Tenth Canto (Bh.P. 10.71.40):
110. Having brought Govinda, the Supreme Lord of the gods, into his house with great respect, king Yudhiṣṭhira was so overcome with joy that he forgot how to perform the formalities of worship.

An illustration of mental inertia upon seeing something undesirable is in the Tenth Canto (Bh.P. 10.39.36):
[As Kṛṣṇa leaves Vṛndāvana for Mathurā:)
111. As long as they could see his flag and the dust from his chariot, the cowherd women, who had sent their souls to follow after him, stood motionless, appearing like painted figures.

An illustration of mental inertia caused by separation:
112. O Mukunda, your friends have become very depressed by being separated from you for a long time. They sit in the dirt without any ornaments, wearing filthy clothes; their beautiful bodies have become rough and disfigured, and they appear as if they are statues in the temple of a pious priest.

18) Shame:
113. "Shame" (*vrīḍā*) is the embarrassment caused by a new sexual union, improper behavior, receiving praise, and disrespect. Its signs include silence, serious reflection, hiding, scratching the earth with one's foot, and hanging the head.

An illustration of shame from a new sexual union is in the *Padyāvalī*:
114. Hey my lotus-eyed friend, blinded by love, you offered your own beautiful body to Govinda. Don't be stingy in gazing at him a little more now. What is the use in quibbling over the elephant goad when you have already sold the elephant?

An illustration of shame from improper behavior:
115. Hey Indra, lord of Śacī, don't hang your head with shame! Why don't you say something! If you don't take this wishing-tree, then how will you be able to show your face before Śacī?[14]

स्तवेन, यथा—

भूरिसाद्गुण्यभारेण स्तूयमानस्य शौरिणा ।
उद्धवस्य व्यरोचिष्ट नम्रीभूतं तदा शिरः । (११६)

अवज्ञया, यथा हरिवंशे सत्यादेवीवाक्यम्—

वसन्तकुसुमैश्चित्रं सदा रैवतकं गिरिम् ।
प्रिया भूत्वाऽप्रिया भूता कथं द्रक्ष्यामि तं पुनः ॥ (११७)

अथ अवहित्था—

अवहित्थाकारगुप्तिर्भवेद्भावेन केनचित् ॥ (११८)

अत्राङ्गादेः पराभ्यूहस्थानस्य परिगूहनम् ।
अन्यत्रेक्षा वृथाचेष्टा वाग्भङ्गीत्यादयः क्रियाः ॥ (११९)

तथा चोक्तम्—

अनुभावपिधानार्थोऽवहित्थं भाव उच्यते । (१२०)

तत्र जैह्म्येन, यथा श्रीदशमे (भा॰ १०/३२/१५)—

सभाजयित्वा तमनङ्गदीपनं
सहासलीलेक्षणविभ्रमभ्रुवा ।
संस्पर्शनेनाङ्ककृताङ्घ्रिहस्तयोः
संस्तुत्य ईषत्कुपिता बभाषिरे ॥ (१२१)

दाक्षिण्येन, यथा—

सात्राजितीसदनसीमनि पारिजाते
नीते प्रणीतमहसा मधुसूदनेन ।
द्राघीयसीमपि विदर्भभुवस्तदेर्ष्यां
सौशील्यतः किल न कोऽपि विदाम्बभूव ॥ (१२२)

ह्रिया, यथा प्रथमे (भा॰ १/११/३३)—

तमात्मजैर्दृष्टिभिरन्तरात्मना
दुरन्तभावाः परिरेभिरे पतिम् ।

An illustration of shame from receiving praise:
116. When Kṛṣṇa praised him for his numerous good qualities, Uddhava's face turned red and his head hung low.

An illustration of shame from disrespect is found in Satyādevī's speech in the *Harivaṃśa*:
117. Kṛṣṇa once loved me, but now he does not. How then can I ever again look upon Raivataka mountain, which is always brightly decorated with spring flowers?[15]

19) Dissimulation:
118. "Dissimulation" (*avahitthā*) is the concealment of the external expression of some emotion (*bhāva*).

119. Its signs include hiding various parts of the body so that others must guess their condition, looking in another direction, frivolous actions, and a broken voice.

It is also said:
120. A feigned emotional state (*bhāva*) that serves to cover real Indications (*anubhāvas*) is called "dissimulation."

An illustration of dissimulation with deception is in the Tenth Canto (Bh.P. 10.32.15):
121. The women, whose graceful eyebrows were enhanced with smiles and playful glances, politely greeted him who kindled their love and praised him while massaging his feet and hands in their laps.They then spoke to him feeling a little anger.[16]

An illustration of dissimulation with gallantry:
122. When Kṛṣṇa, the Slayer of Madhu, took the Pārijāta tree to the residence of Satyabhāmā with great celebration, no one discerned the intense jealousy of Rukmiṇī because of her excellent manners.

An illustration of dissimulation with shyness is in the First Canto (Bh.P. 1.11.33):[17]
123. O best of the Bhṛgus, the wives of Kṛṣṇa first embraced him from a distance in their minds, and then as he approached with their eyes, and finally with their

निरुद्धमप्यस्रवदम्बु नेत्रयो-
र्विलज्जतीनां भृगुवर्य! वैक्लवात् ॥ (१२३)

जैह्म्य-ह्रीभ्यां, यथा—

का वृषस्यति तं गोष्ठ-भुजङ्गं कुलपालिका ।
दूति! यत्र स्मृते मूर्तिर्भीत्या रोमाञ्चिता मम ॥ (१२४)

सौजन्येन, यथा—

गूढा गाम्भीर्यसम्पद्भिर्मनोगह्वरगर्भगा ।
प्रौढाप्यस्या रतिः कृष्णे दुर्वितर्का परैरभूत् ॥ (१२५)

गौरवेण, यथा—

गोविन्दे सुबलमुखैः समं सुहृद्भिः
स्मेरास्यैः स्फुटमिह नर्म निर्मिमाणे ।
आनम्रीकृतवदनः प्रमोदमुग्धो
यत्नेन स्मितमथ संववार पत्री ॥ (१२६)

हेतुः कश्चिद्भवेत् कश्चिद्गोप्यः कश्चन गोपनः ।
इति भावत्रयस्यात्र विनियोगः समीक्ष्यते ॥ (१२७)

हेतुत्वं गोपनत्वञ्च गोप्यत्वञ्चात्र सम्भवेत् ।
प्रायेण सर्वभावानामेकशोऽनेकशोऽपि च ॥ (१२८)

अथ स्मृतिः—

या स्यात् पूर्वानुभूतार्थप्रतीतिः सदृशेक्षया ।
दृढाभ्यासादिना वापि सा स्मृतिः परिकीर्तिता ।
भवेदत्र शिरः कम्पो भ्रूविक्षेपादयोऽपि च ॥ (१२९)

तत्र सदृशेक्षया, यथा—

विलोक्य श्याममम्भोदमम्भोरुहविलोचना ।
स्मारं स्मारं मुकुन्द! त्वां स्मारं विक्रममन्वभूत् ॥ (१३०)

दृढाभ्यासेन, यथा—

प्रणिधानविधिमिदानी-

bodies under the guise of presenting their children to him. They had restrained their tears out of shyness, but with emotion growing in their hearts they could no longer control their tears, which began to trickle from their bashful eyes.

An illustration of dissimulation with both deception and shyness:
124. O Messenger, what virtuous woman would want to enjoy that snake of the cowherd village (i.e., Kṛṣṇa)? When I think of him my body shivers with fear.[18]

An illustration of dissimulation with refinement:
125. Even though her love for Kṛṣṇa is very intense, no one is able to discern it, since it remains deep inside her heart where it is concealed by her profound accomplishments.

An illustration of dissimulation with seriousness:
126. Once when Govinda was joking openly with Subala and other friends and causing them to laugh, a servant named Patrī became overwhelmed with delight and with great effort bowed his head to hide his smile.

127. A threefold division of emotions should be kept in mind here: some of them are the cause of the concealment, some are the object of the concealment, and some are the means of the concealment.

128. The cause, object, and means of concealment are frequently present together in the same emotional situation.[19]

20) Recollection:
129. The return of a previous experience, caused either by seeing a similar sight or by intense contemplation, is called "recollection" (*smṛti*). Its signs include nodding the head and raising the eyebrows.

An illustration of recollection by seeing a similar sight:
130. Upon seeing the dark cloud, the lotus-eyed lady remembered you again and again, O Mukunda, and suddenly she experienced an attack of love.

An illustration of recollection by intense contemplation:
131. Even though I am not currently practicing contemplation because of my

मकुर्वतोऽपि प्रमादते हृदि मे ।
हरिपदपङ्कजयुगलं
क्वचित् कदाचित् परिस्फुरति ॥ (१३१)

अथ वितर्कः—

विमर्शात् संशयादेश्च वितर्कस्तूह उच्यते ।
एष भ्रूक्षेपण-शिरोऽङ्गुलिसञ्चालनादिकृत् ॥ (१३२)

तत्र विमर्शात्, यथा विदग्धमाधवे—

न जानीषे मूर्ध्नश्च्युतमपि शिखण्डं यदखिलं
न कण्ठे यन्माल्यं कलयसि पुरस्तात् कृतमपि ।
तदुन्नीतं वृन्दावनकुहर-लीला-कलभ ! हे
स्फुटं राधानेत्रभ्रमरवर-वीर्योन्नतिरियम् ॥ (१३३)

संशयाद् यथा—

असौ किं तापिच्छो न हि यदमलश्रीरिह गतिः
पयोदः किं वायं न यदिह निरङ्को हिमकरः ।
जगन्मोहारम्भोद्धुर-मधुरवंसीध्वनिरितो
ध्रुवं मूर्धन्यद्रेर्विधुमुखि ! मुकुन्दो विहरति ॥ (१३४)

विनिर्णयान्त एवायं तर्क इत्यूचिरे परे ॥ (१३५)

अथ चिन्ता—

ध्यानं चिन्ता भवेदिष्टानाप्त्यनिष्टाप्तिनिर्मितम् ।
श्वासाधोमुख-भूलेख वैवर्ण्योन्निद्रता इह ।
विलापोत्ताप-कृशता-बाष्प-दैन्यादयोऽपि च ॥ (१३६)

तत्र इष्टानाप्त्या, यथा श्रीदशमे (भा० १०/२९/२९)—

कृत्वा मुखान्यवशुचः श्वसनेन शुष्य-
द्बिम्बाधराणि चरणेन भुवं लिखन्त्यः ।
अस्त्रैरुपात्तमसिभिः कुचकुङ्कुमानि
तस्थुर्मृजन्त्य उरुदुःखभराः स्म तूष्णीम् ॥ (१३७)

negligence, still from time to time the two lotus feet of Hari appear in my heart (due to previous practice).

21) Speculation:
132. Inference through deduction or in uncertainty[20] is called "speculation" (*vitarka*). Its signs include contracting the eyebrows, and shaking the head and fingers.

An illustration of speculation through deduction is in the *Vidagdhamādhava*:
133. Hey you young bull elephant who makes love in the caves of Vṛndāvana, since you do not seem to know that all the peacock feathers have fallen from your head, and that you are not wearing the garland I placed around your neck earlier, then I am left to conclude that your courage for facing the bumblebee-like eyes of Rādhā has clearly increased.

An illustration of speculation in uncertainty:
134. What's with this tamāla tree? Tamāla trees don't usually move and shine in this remarkable manner. And what's with this cloud? Clearly a cloud does not usually make the moon spotless. The sweet and wild sound of the flute is now enchanting the whole world. O my moon-faced friend, Mukunda surely must be playing on the summit of Mount Govardhana.

135. Others say that "speculation" occurs only after complete certainty.

22) Anxiety:
136. "Anxiety" (*cintā*) is fretting because one has not obtained what is desired, and has obtained what is not desired. Its signs include sighing, a down-cast face, scratching the ground, change in color, sleeplessness, wailing, heated distress, thinness, tears, and depression.

An illustration of anxiety from not obtaining what is desired is in the Tenth Canto (Bh.P. 10.29.29):
[Kṛṣṇa has just told the gopīs to go back home]
137. The women stood silent under the heavy burden of their sorrow; their faces were downcast, their red bimba-lips were drying up from sighs of grief, they scratched at the ground with their toenails, and they washed the saffron powder from their breasts with tears mixed with the collyrium from their eyes.

यथा वा—

अरतिभिरतिक्रम्य क्षामा प्रदोषमदोषधीः
कथमपि चिरादध्यासीना प्रधाणमघान्तक ।
विधुरितमुखी घूर्णत्यन्तः प्रसूस्तव चिन्तया
किमहह गृहं क्रीडालुब्ध! त्वयाद्य विसस्मरे ॥ (१३८)

अनिष्टाप्त्या, यथा—

गृहिणि! गहनयान्तश्चिन्तयोन्निद्रनेत्रा
ग्लपय न मुखपद्मं तप्तबाष्पप्लवेन ।
नृपपुरमनुविन्दन् गान्दिनेयेन सार्धं
तव सुतमहमेव द्राक् परावर्तयामि ॥ (१३९)

अथ मतिः—

शास्त्रादीनां विचारोत्थमर्थनिर्धारणं मतिः ॥ (१४०)

अत्र कर्तव्यकरणं संशयभ्रमयोश्छिदा ।
अपदेशश्च शिष्याणामूहापोहादयोऽपि च ॥ (१४१)

यथा पाद्मे वैशाखमाहात्म्ये—

व्यामोहाय चराचरस्य जगतस्ते ते पुराणागमा-
स्तां तामेव हि देवतां परमिकां जल्पन्तु कल्पावधि ।
सिद्धान्ते पुनरेक एव भगवान् विष्णुः समस्तागम-
व्यापारेषु विवेचनव्यतिकरं नीतेषु निश्चीयते ॥ (१४२)

यथा वा श्रीदशमे (भा॰ १०/६०/३९)—

त्वं न्यस्तदण्डमुनिभिर्गदितानुभाव
आत्मात्मदश्च जगतामिति मे वृतोऽसि ।
हित्वा भवद्भ्रुव उदीरितकालवेग-
ध्वस्ताशिषोऽब्जभवनाकपतीन् कुतोऽन्ये ॥ (१४३)

Also:
138. O Kṛṣṇa, Destroyer of Sins, in the evening your pure mother hasbecome afflicted with distress (since you have not come home) and has been sitting for a long time waiting for you on the terrace with a depressed look on her face. She is greatly agitated with anxiety. Ah, you who long for play, have you forgotten your own home?

An illustration of anxiety from obtaining what is not desired:
[Nanda says to Yaśodā:]
139. Hey wife, your eyes are wide open with deep worry. Stop injuring your lotus-face with this flood of hot tears. I myself will go along with Akrūra to the king's city (Mathurā) and will bring your son back quickly.

23) Understanding:
140. The ascertainment of meaning that arises from investigating scripture is "understanding" (*mati*).

141. Its signs include doing what should be done, cutting through doubts and confusion, giving instruction to students, and reasoning with comprehension.

An illustration is in the Vaiśākha Māhātmya of the *Padma Purāṇa*:
142. Let all the various scriptures extol until the end of time various divinities as the supreme divinity, but this only results in the confusion of the animate and inanimate worlds. In the end, when the discussion of all scriptures is brought into contact with true investigation it is clearly determined that Lord Viṣṇu is the one and only supreme divinity.

Also in the Tenth Canto (Bh.P. 10.60.39):
[Rukmiṇī says to Kṛṣṇa:]
143. Having abandoned gods such as Brahmā and Indra, whose blessings are destroyed by the swiftness of time that is propelled by your eyebrows, I chose you because you are for all souls in the universe the very source of life, whose greatness has been spoken about by the sages who have given up the ascetic staff. What need, then, is there for anyone else?

अथ धृतिः—

धृतिः स्यात् पूर्णता ज्ञानदुःखाभावोत्तमाप्तिभिः ।
अप्राप्तातीत-नष्टार्थानभिसंशोचनादिकृत् ॥ (१४४)

तत्र ज्ञानेन, यथा वैराग्यशतके भर्तृहरिः—

अश्नीमहि वयं भिक्षामाशावासो वसीमहि ।
शयीमहि महीपृष्ठे कुर्वीमहि किमीश्वरैः ? (१४५)

दुःखाभावेन, यथा—

गोष्ठं रमा-केलिगृहञ्चकास्ति
गावश्च धावन्ति परःपरार्धाः ।
पुत्रस्तथा दीव्यति दिव्यकर्मा
तृप्तिर्ममाभूद्गृहमेधिसौख्ये ॥ (१४६)

उत्तमाप्त्या, यथा—

हरिलीला-सुधासिन्धोस्तटमप्यधितिष्ठतः ।
मनो मम चतुर्वर्गं तृणायापि न मन्यते ॥ (१४७)

अथ हर्षः—

अभीष्टेक्षणलाभादि-जाता चेतः प्रसन्नता ।
हर्षः स्यादिह रोमाञ्चः स्वेदोऽश्रु मुखफुल्लता ।
आवेगोन्मादजडतास्तथा मोहादयोऽपि च ॥ (१४८)

तत्र अभीष्टेक्षणेन, यथा श्रीविष्णुपुराणे—

तौ दृष्ट्वा विकसद्वक्त्रसरोजः स महामतिः ।
पुलकाञ्चितसर्वाङ्गस्तदाक्रूरोऽभवन्मुने ॥ (१४९)

अभीष्टलाभेन, यथा श्रीदशमे (भा० १०/३३/११)—

तत्रैकांसगतं बाहुं कृष्णस्योत्पलसौरभम् ।
चन्दनालिप्तमाघ्राय हृष्टरोमा चुचुम्ब ह ॥ (१५०)

24) Contentment:
144. "Contentment" (*dhṛti*) is that sense of fulfillment from true knowledge, the lack of dissatisfaction, and the obtainment of the highest aim. Its signs include the absence of regret for things unobtained and things destroyed in the past.

An illustration of contentment from true knowledge is in the Vairāgyaśataka of the *Bharttṛhari*:
145. We eat by begging, we wear only the sky, and we sleep on the ground (because of our true knowledge of reality). Why then should we have anything to do with kings?

An illustration of contentment from the lack of dissatisfaction:
[The words of Nanda:]
146. The cowherd village shines like the playground of Lakṣmī, the goddess of beauty and fortune, innumerable cows roam about it, and my son, who performs divine actions, plays here. The happiness of the householder's life brings me great satisfaction.

An illustration of contentment from the obtainment of the highest aim:
147. Standing on the oceans' shore of the nectar of Hari's līlā, my mind does not even think about the four goals of life, which seem just like a blade of grass.

25) Happiness:
148. "Happiness" (*harṣa*) is that satisfaction of the heart which is produced from either sight or attainment of what is desired. Its signs include goose bumps, perspiration, tears, a smiling face, hasty excitement, madness, senselessness, and confusion.

An illustration of happiness from the sight of what is desired is in the *Viṣṇu Purāṇa*:
149. Upon seeing Kṛṣṇa and Balarāma, O Sage, the lotus-face of the great-minded Akrūra beamed with joy and the hairs of his entire body bristled.

An illustration of happiness from the attainment of what is desired is in the Tenth Canto (Bh.P. 10.33.11):[21]
150. One cowherd woman smelled the arm of Kṛṣṇa, which he had just placed on her shoulder and which was smeared with sandalwood paste and emitted the fragrance of a blue lotus, and kissed it as her hair bristled with joy.

अथ औत्सुक्यम्—

कालाक्षमत्वसौत्सुक्यमिष्टेक्षाप्तिस्पृहादिभिः ।
मुखशोष-त्वरा-चिन्ता-निःश्वास-स्थिरतादिकृत् ॥ (१५१)

तत्र इष्टेक्षास्पृहया, यथा श्रीदशमे (भा॰ १०/७१/३४)—

प्राप्तं निशम्य नरलोचनपानपात्र-
मौत्सुक्य-विश्लथित-केशदुकूलबन्धाः ।
सद्यो विसृज्य गृहकर्म पतींश्च तल्पे
द्रष्टुं ययुर्युवतयः स्म नरेन्द्रमार्गे ॥ (१५२)

यथा वा स्तवावल्यां श्रीराधिकाष्टके—

प्रकटितनिजवासं स्निग्धवेणुप्रणादै-
र्द्रुतगति हरिमारात् प्राप्य कुञ्जे स्मिताक्षी ।
श्रवणकुहरकण्डूं तन्वयी नम्रवक्त्रा
स्नपयति निजदास्ये राधिका मां कदा नु ? (१५३)

इष्टाप्तिस्पृहया, यथा—

नर्म-कर्मठतया सखीगणे
द्राघयत्यघहराग्रतः कथाम् ।
गुच्छकग्रहण-कैतवादसौ
गह्वरं द्रुतपदक्रमं ययौ ॥ (१५४)

अथ औग्र्यम्—

अपराधदुरुक्त्यादिजातं चण्डत्वमुग्रता ।
वध-बन्ध-शिरःकम्प-भर्त्सनोत्ताडनादिकृत् ॥ (१५५)

तत्र अपराधाद् यथा—

स्फुरति मयि भुजङ्गीगर्भविश्रंसि-कीर्तौ
विरचयति मदीशे किल्बिषं कालियोऽपि ।
हुतभुजि बत कुर्यां जाठरे वौषडेनं
सपदि दनुजहन्तुः किन्तु रोषाद्बिभेमि ॥ (१५६)

26) Impatience:
151. "Impatience" (*autsukya*) is the inability to endure the passage of time with a great longing for sight or attainment of the beloved. Its signs include dryness of the mouth, haste, anxiety, sighing, and unsteadiness.

An illustration of impatience with great longing for sight of the beloved is in the Tenth Canto (Bh.P. 10.71.34):
152. Learning that the drinking vessel for human eyes had just arrived, the young women immediately abandoned their household chores and even left their husbands in bed, and ran out to the royal avenue to see him as their clothing and hair bindings loosened with impatience.

Also:
153. After quickly arriving from a great distance at the love-bower and meeting Hari, who had revealed his location with the seductive sounds of his flute, the woman with smiling eyes bent her head down and scratched her ear (out of shyness). When will this Rādhā employ me in her service?

An illustration of impatience with great longing for the attainment of the beloved:
154. When a group of her girlfriends proficient in funny stories were trying to tell her stories about the Destroyer of Sins, she walked away with quick steps to enter the love bower under the pretense of gathering a bouquet of flowers.[22]

27) Wrath:
155. "Wrath" (*augrya*) is violence produced by some offense or abusive speech. Its signs include killing, capturing, trembling of the head, threatening, and beating.

An illustration of wrath from some offense:
[Garuḍa says about the snake demon Kāliya:]
156. Despite the fact that I am here and my reputation is such that the fetuses fall from the wombs of the female snakes upon seeing me, this Kāliya is giving offense to my Lord. I wish I could immediately put him in the fire of my stomach simply by shouting "*vauṣat*,"[23] but at the moment I am afraid of the wrath of the Killer of Demons (i.e., Kṛṣṇa).

दुरुक्तितो, यथा सहदेवोक्तिः—

प्रभवति विबुधानामग्रिमस्याग्रपूजां
न हि दनुजरिपोर्यः प्रौढकीर्तेर्विसोढुम् ।
कटुतर-यमदण्डोद्दण्डरोचिर्मयासौ
शिरसि पृथुनि तस्य न्यस्यते सव्यपादः ॥ (१५७)

यथा वा श्रीबलदेवोक्तिः—

रताः किल नृपासने क्षितिपलक्षभुक्तोज्झिते
खलाः कुरुकुलाधमाः प्रभुमजाण्डकोटिष्वमी ।
हहा बत विडम्बना शिवशिवाद्य नः शृण्वतां
हठादिह कटाक्षयन्त्यखिलवन्द्यमप्यच्युतम् ॥ (१५८)

अथ अमर्षः—

अधिक्षेपापमानादेः स्यादमर्षोऽसहिष्णुता; (१५९)

तत्र स्वेदः शिरःकम्पो विवर्णत्वं विचिन्तनम् ।
उपायान्वेषणाक्रोशवैमुख्योत्ताडनादयः ॥ (१६०)

तत्र अधिक्षेपाद् यथा विदग्धमाधवे—

निर्धौतानामखिलधरणीमाधुरीणां धुरीणा
कल्याणी मे निवसति वधूः पश्य पार्श्वे नवोढा ।
अन्तर्गोष्ठे चटुल! नटयन्नत्र नेत्रत्रिभागं
निःशङ्कस्त्वं भ्रमसि भविता नाकुलत्वं कुतो मे ? (१६१)

अपमानाद् यथा पद्मोक्तिः—

कदम्ब-वन-तस्कर! द्रुतमपेहि किं चाटुभि-
र्जने भवति मद्विधे परिभवो हि नातः परः ।
त्वया व्रजमृगीदृशां सदसि हन्त चन्द्रावली
वरापि यदयोग्यया स्फुटमदूषि ताराख्यया ॥ (१६२)

आदिशब्दाद् वञ्चनात् अपि, यथा श्रीदशमे (भा० १०/३१/१६)—

पतिसुतान्वयभ्रातृबान्धवा-

An illustration of wrath from abusive speech is in the words of Sahadeva:
[After hearing Śiśupāla insult Kṛṣṇa, Bhīma says:]
157. I will strike with my left foot, which is more fierce than the cruel rod of death, the big head of him who is not able to carry out the highest act of reverence for Kṛṣṇa, the foremost of the divinities, the enemy of the demons, and the reservoir of the highest fame.

Also in the words of Balarāma:
158. Ah Śiva, Śiva, how shameful it is that these wicked Kauravas, the lowest of the Kuru dynasty who are attached to a throne that has been enjoyed and abandoned by hundreds of thousands of kings, are now — even as we listen — viciously abusing Acyuta, who is worshipped by all and is the Lord of millions of universes.

28) Intolerance:
159. "Intolerance" (*amarṣa*) is the inability to endure such things as abuse and disrespect.

160. Its signs include perspiration, trembling of the head, change in color, brooding, searching for a means of redress, scolding, aversion, and beating.

An illustration of the intolerance of abuse is in the *Vidagdhamādhava*:
[Rādhā's mother-in-law, Jaṭilā, says to Kṛṣṇa:]
161. Look, my newly married daughter-in-law, who is the pinnacle of the bright sweetness of the entire world, sits by my side, and you, you shifty character, come dancing with your sidelong glances here in our courtyard. Why shouldn't I be upset with fearless characters like you wandering about?

An illustration of the intolerance of disrespect is in the words of Padmā (a close girlfriend of Candrāvalī, Rādhā's rival):
162. Hey you thief of the Kadamba forest, get away from here now! There's no use in your flattery! No insult is worse than this for a person like me: even though Candrāvalī is the finest, she was ruined by you in the very presence of the doe-eyed women of Vraja by speaking aloud the worthless name of Tārā (i.e., Rādhā).

An illustration of the intolerance of trickery is in the Tenth Canto (Bh.P. 10.31.16):
(The gopīs say to Kṛṣṇa, after coming to the forest and now being told to return:]
163. O Crafty Deceiver, what man could abandon poor young women like us in the

नतिविलङ्घ्य तेऽन्त्यच्युतागताः।
गतिविदस्तवोद्गीतमोहिताः
कितव! योषितः कस्त्यजेन्निशि ? (१६३)

अथ असूया—

द्वेषः परोदयेऽसूयान्यसौभाग्यगुणादिभिः।
तत्रेर्ष्यानादराक्षेपा दोषारोपो गुणेष्वपि।
अपवृत्तिस्तिरोवीक्षा भ्रुवोर्भङ्गुरतादयः॥ (१६४)

तत्र अन्यसौभाग्येन, यथा पद्यावल्याम्—

मा गर्वमुद्वह कपोलतले चकास्ति
कृष्णस्वहस्तलिखिता नवमञ्जरीति।
अन्यापि किं न सखि! भाजनमीदृशीनां
वैरी न चेद्भवति वेपथुरन्तरायः॥ (१६५)

यथा वा श्रीदशमे (भा॰ १०/३०/३०)—

तस्या अमूनि नः क्षोभं कुर्वन्त्युच्चैः पदानि यत्।
यैकापहृत्य गोपीनां रहो भुङ्क्तेऽच्युताधरम्॥ (१६६)

गुणेन, यथा—

स्वयं पराजयं प्राप्तान् कृष्णपक्षान् विजित्य नः।
बलिष्ठा बलपक्षाश्चेद्दुर्बलाः के ततः क्षितौ॥ (१६७)

अथ चापलम्—

राग-द्वेषादिभिश्चित्तलाघवं चापलं भवेत्।
तत्राविचार-पारुष्य-स्वच्छन्दाचरणादयः॥ (१६८)

तत्र रागेण, यथा श्रीदशमे (भा॰ १०/५२/४१)—

श्वो भाविनि त्वमजितोद्वहने विदर्भान्
गुप्तः समेत्य पृतनापतिभिः परीतः।
निर्मथ्य चैद्य-मगधेशबलं प्रसह्य
मां राक्षसेन विधिनोद्वह वीर्यशुल्काम्॥ (१६९)

night, especially after we have completely neglected our husbands, children, relatives, brothers, and friends to come to you? O Immortal Lord, you know why we have come: we have been enchanted by your songs.

29) Envy:
164. "Envy" (*asūyā*) is dislike for the success of others, regarding such things as their good fortune and good qualities. Its signs include jealousy, disrespect, abuse, finding faults even in good qualities, slander, ignoring the other, and contracting the eyebrows.

An illustration of envy due to the good fortune of another is in the *Padyāvalī*:
165. O friend, don't be so proud that Kṛṣṇa paints fresh flowers on your cheeks with his own hand. If the obstacle that takes the form of trembling doesn't become the very enemy of his painting, then doesn't that mean that there is another more fortunate recipient of his painting?

Also, in the Tenth Canto (Bh.P. 10.30.30):
166. These footprints of hers greatly agitate us, since she has stolen away Acyuta for herself and in a secret place is enjoying his lips, which belong to all of us cowherd women.

An example of envy due to good qualities:
167. If the companions of Balarāma consider themselves to be powerful because they have defeated us, then who on this earth is weak? We are the companions of Kṛṣṇa who have already surrendered ourselves.[24]

30) Carelessness:
168. "Carelessness" (*cāpala*) is rashness due either to attachment or dislike. Its signs include undiscriminating errors, harshness, and impulsive behavior.

An illustration of carelessness due to attachment is in the Tenth Canto (Bh.P. 10.52.41):
[Rukmiṇī's request in a letter to Kṛṣṇa:]
169. O Invincible Lord, tomorrow is my wedding day. Come secretly to Vidarbha accompanied by your generals and destroy the forces of Śiśupāla, the king of Magadha. Then carry me away as the prize of your boldness and marry me according to the *rākṣasa* style of marriage.

द्वेषेण, यथा—

वंशीपूरेण कालिन्द्याः सिन्धुं विन्दतु वाहिता ।
गुरोरपि पुरो नीविं या भ्रंशयति सुभ्रुवाम् ॥ (१७०)

अथ निद्रा—

चिन्तालस्य-निसर्ग-
क्लमादिभिश्चित्तमीलनं निद्रा ।
तत्राङ्गभङ्ग-जृम्भा-
जाड्य-श्वासाक्षिमीलनानि स्युः ॥ (१७१)

तत्र चिन्तया, यथा—

लोहितायति मार्तण्डे वेणुध्वनिमशृण्वती ।
चिन्तयाक्रान्तहृदया निदद्रौ नन्दगेहिनी ॥ (१७२)

आलस्येन, यथा—

दामोदरस्य बन्धनकर्मभिरतिनिःसहाङ्गलतिकेयम् ।
दरविघूर्णितोत्तमाङ्गा कृताङ्गभङ्गा व्रजेश्वरी स्फुरति ॥ (१७३)

निसर्गेण, यथा—

अघहर! तव वीर्यप्रोषिताशेषचिन्ताः
परिहृत-गृहवास्तु-द्वारबन्धानुबन्धाः ।
निजनिजमिह रात्रौ प्राङ्गणं शोभयन्तः
सुखमविचलदङ्गाः शेरते पश्य गोपाः ॥ (१७४)

क्लमेन, यथा—

संक्रान्तधातुचित्रा सुरतान्ते सा नितान्ततान्ताऽद्य ।
वक्षसि निक्षिप्ताङ्गी हरेर्विशाखा ययौ निद्राम् ॥ (१७५)

युक्तास्य स्फूर्तिमात्रेण निर्विशेषेण केनचित् ।
हृन्मीलनात् पुरोऽवस्था निद्रा भक्तेषु कथ्यते ॥ (१७६)

अथ सुप्तिः—

सुप्तिर्निद्राविभावा स्यान्नानार्थानुभवात्मिका ।
इन्द्रियोपरति-श्वास-नेत्र-सम्मीलनादिकृत् ॥ (१७७)

An illustration of carelessness due to dislike:
170. His flute should be carried away by the Yamunā River and put into the ocean, since it causes the waist cloths of the beautiful-browed women to drop to the ground, even before the village elders.[25]

31) Sleepiness:
171. "Sleepiness" (*nidrā*) is a closing of the mind due to anxiety, weariness, natural drowsiness, and fatigue. Its signs include stretching the body, yawning, sluggishness, sighing, and closing the eyes.

An illustration of sleepiness due to anxiety:
172. When the sun became red at the time of sunset and she did not earthe sound of a flute, Yaśodā, the wife of Nanda, became anxious and was overcome by sleep.

An illustration of sleepiness due to weariness:
173. The delicate body of Yaśodā, the queen of Vraja, became weary from her efforts to tie up her son Kṛṣṇa, her head began to spin with drowsiness, and her arms became heavy, as if they were paralyzed.

An illustration of sleepiness due to natural drowsiness:
174. Look, O Destroyer of Sins, the content cowherds sleep happily, ornamenting their own courtyards each night. All their worries have been driven away by your manly power and they have stopped thinking about barring the doors of their houses.

An illustration of sleepiness due to fatigue:
175. Now at the end of their amorous love play, Viśākhā, who had pictures drawn on her body with various paints mixed with her sweat, was greatly fatigued, and draping her body across the chest of Hari, she fell asleep.

176. The devotee's sleepiness is said to involve a cessation of consciousness in which there remains a perception of Kṛṣṇa's form, but no awareness of any particular līlā.[26]

32) Dreaming:
177. "Dreaming" (*supti*) is the inner perception of various sense-objects that is caused by sleep. Its signs include cessation of external senses, hard breathing, and closed eyes.[27]

यथा—

कामं तामरसाक्ष! केलिविततिः प्रादुष्कृता शैशवी
दर्पः सर्पपतेस्तदस्य तरसा निर्धूयतामुद्धुरः।
इत्युत्स्वप्नगिरा चिराद् यदुसभां विस्मापयन् स्मापयन्-
निःश्वासेन दरोत्तरङ्गदुदरं निद्रां गतो लाङ्गली॥ (१७८)

अथ बोधः—

अविद्या-मोह-निद्रादेर्ध्वंसोद्बोधः प्रबुद्धता। (१७९)

तत्र अविद्याध्वंसतः—

अविद्या-ध्वंसतो बोधो विद्योदयपुरःसरः।
अशेषक्लेशविश्रान्तिस्वरूपावगमादिकृत्॥ (१८०)

यथा—

विन्दन् विद्यादीपिकां स्वस्वरूपं
बुद्ध्वा सद्यः सत्य-विज्ञानरूपम्।
निष्प्रत्यूहस्तत् परं ब्रह्म मूर्तं
सान्द्रानन्दाकारमन्वेषयामि॥ (१८१)

मोहध्वंसतः—

बोधो मोहक्षयाच्छब्द-गन्ध-स्पर्श-रसैर्हरेः।
दृगुन्मीलन-रोमाञ्च-धरोत्थानादिकृद्भवेत्॥ (१८२)

तत्र शब्देन, यथा—

प्रथमदर्शनरूढसुखावली-
कवलितेन्द्रियवृत्तिरभूदियम्।
अघभिदः किल नाम्न्युदिते श्रुतौ
ललितयोदमिमीलदिहाक्षिणी॥ (१८३)

गन्धेन, यथा—

अचिरमघहरेण त्यागतः स्रस्तगात्री
वनभुवि शबलाङ्गी शान्तनिःश्वासवृत्तिः।

An illustration of dreaming:
178. "O lotus-eyed Kṛṣṇa, you have showed us enough of your youthful play; now put an end to the fierce pride of Kāliya, the king of snakes!" Shouting this in his sleep, Balarāma surprised the cowherds, causing them to smile. His abdomen heaved with hard breathing before he fell into a deep sleep.

33) Awakening:
179. "Awakening" (*bodha*) is that arousal caused by the cessation of ignorance, delusion, and sleep.

Awakening from the cessation of ignorance:
180. Awakening from the cessation of ignorance involves the reemergence of knowledge. Its signs are the end of all suffering and the comprehension of one's essential nature.[28]

An illustration:
181. Acquiring the light of understanding and immediately realizing my own essential nature as a form of knowledge, free of obstacles I investigate Brahman, whose highest form is the cause of the most intense bliss (*ānanda*).

Awakening from the cessation of delusion:
182. Awakening from the cessation of delusion is due to the sound, smell, touch, and taste of Hari. Its signs include wide open eyes, goose bumps, and springing up from a seat.

An illustration involving sound:
183. Rādhā experienced such intense happiness from first sight of Kṛṣṇa, the Destroyer of Suffering, that her senses were swallowed up; but when Lalitā whispered his name in her ear, her eyes popped wide open.

An illustration involving smell:
184. When Kṛṣṇa, the Destroyer of Suffering, left Rādhā for a short while, her limbs became weak and she fell to the forest floor, her body discolored and her

प्रसरति वनमालासौरभे पश्य राधा
पुलकिततनुरेषा पांशुपुञ्जादुदस्थात् ॥ (१८४)

स्पर्शेन, यथा—

असौ पाणिस्पर्शो मधुरमसृणः कस्य विजयी
विशीर्यन्त्याः सौरीपुलिनवनमालोक्य मम यः ।
दुरन्तामुद्धूय प्रसभमभितो वैशसमयीं
द्रुतं मूर्च्छामन्तः सखि! सुखमयीं पल्लवयति ॥ (१८५)

रसेन, यथा—

अन्तर्हिते त्वयि बलानुज! रासकेलौ
स्रस्ताङ्गयष्टिरजनिष्ट सखी विसंज्ञा ।
ताम्बूलचर्वितमवाप्य तवाम्बुजाक्षी
न्यस्तं मया मुखपुटे पुलकोज्ज्वलासीत् ॥ (१८६)

निद्रा-ध्वंसतः—

बोधी निद्राक्षयात् स्वप्ननिद्रापूर्ति स्वनादिभिः ।
तत्राक्षिमर्दनं शय्यामोक्षोऽङ्गवलनादयः ॥ (१८७)

तत्र स्वप्नेन, यथा—

इयं ते हासश्रीर्विरमतु विमुञ्चाञ्चलमिदं
न यावद्वृद्धायै स्फुटमभिदधे त्वच्चटुलताम् ।
इति स्वप्ने जल्पन्त्यचिरमवबुद्धा गुरुमसौ
पुरो दृष्ट्वा गौरी नमितमुखबिम्बा मुहुरभूत् ॥ (१८८)

निद्रापूर्त्या, यथा—

दूती चागात्तदागारं जजागार च राधिका ।
तूर्णं पुण्यवतीनां हि तनोति फलमुद्यमः ॥ (१८९)

स्वनेन, यथा—

दूराद् विद्रावयन्निद्रा-मरालीर्गोपसुभ्रुवाम् ।
सारङ्गरङ्गदं रेजे वेणुवारिदगर्जितम् ॥ (१९०)

breath almost stopped. But look, when the fragrance of his garland of forest flowers reached her nose upon his return, the hair of her body stood on end and she jumped up from the ground.

An illustration involving touch:
185. O Friend, whose sweet, tender, and triumphant touch was that? I was shattered and fainted upon seeing a love-bower on the bank of the Yamunā River. But the touch of that hand completely took away my miserable distress and quickly replaced my faintness with a great happiness that is still expanding within my heart.

An illustration involving taste:
186. O Kṛṣṇa, younger brother of Balarāma, when you vanished during the time of amorous play, the slender body of my dear friend Rādhā became weak and she fell down unconscious. So I found some betel nut that you had chewed and placed it in her mouth, and the lotus-eyed lady woke up with her hair standing on end.

Awakening from the cessation of sleep:
187. Awakening from the cessation of sleep is due either to a dream, the completion of a dream, or a noise. Its signs include rubbing the eyes, leaving the bed, and stretching the limbs.

An illustration involving a dream:
188. "Stop laughing and let go of my veil! If you don't, then I'm going to tell your mother everything about your errant ways." Saying these words in a dream, the golden lady immediately woke up, and seeing that she was in the presence of an elder, hung her moonlike head in shame.

An illustration involving the completion of sleep:
189. The female messenger arrived at Rādhā's house just as Rādhā had awakened. The efforts of the auspicious quickly achieve success.

An illustration involving a noise:
190. The sound of the flute, which is like the thunder of a cloud that gives joy to the Cātaka birds, drives away the beautiful cowherd women's sleep, which becomes like a swan taking flight.

इति भावास्त्रयस्त्रिंशत् कथिता व्यभिचारिणः।
श्रेष्ठमध्यकनिष्ठेषु वर्णनीया यथोचितम् ॥ (१९१)

मात्सर्योद्वेगदम्भेर्ष्याविवेको निर्णयस्तथा।
क्लैब्यं क्षमा च कुतुकमुत्कण्ठा विनयोऽपि च ॥ (१९२)

संशयो धार्ष्ट्यमित्याद्या भावा ये स्युः परेऽपि च।
उक्तेष्वन्तर्भवन्तीति न पृथक्त्वेन दर्शिताः ॥ (१९३)

तथा हि—

असूयायां तु मात्सर्यं त्रासेऽप्युद्वेग एव तु।
दम्भस्तथावहित्थायामीर्ष्यामर्षे मतावुभौ ॥ (१९४)

विवेको निर्णयश्चेमौ दैन्ये क्लैव्यं क्षमा धृतौ।
औत्सुक्ये कुतुकोत्कण्ठे लज्जायां विनयस्तथा ॥ (१९५)

संशयोऽन्तर्भवेत्तर्के तथा धार्ष्ट्यञ्च चापले।
एषां सञ्चारिभावानां मध्ये कश्चन कस्यचित् ॥ (१९६)

विभावश्चानुभावश्च भवेदेव परस्परम्।
निर्वेद तु यथेर्ष्याया भवेदत्र विभावता।
असूयायां पुनस्तस्या व्यक्तमुक्तानुभावता ॥ (१९७)

औत्सुक्यं प्रति चिन्तायाः कथितात्रानुभावता।
निद्रां प्रति विभावत्वमेवं ज्ञेयाः परेऽप्यमी ॥ (१९८)

एषाञ्च सात्त्विकानाञ्च तथा नानाक्रियाततेः।
कार्यकारणभावस्तु ज्ञेयः प्रायेण लोकतः ॥ (१९९)

निन्दायास्तु विभावत्वं वैवर्ण्यामर्षयोर्मतम्।
असूयायां पुनस्तस्याः कथितैवानुभावता ॥ (२००)

प्रहारस्य विभावत्त्वं संमोहप्रलयौ प्रति।
औग्र्यं प्रत्यनुभावत्वमेवं ज्ञेयाः परेऽपि च ॥ (२०१)

191. Thus ends the description of the thirty-three Transitory Emotions (*vyabhicāri-bhāvas*). The quality of each of them will be determined according to whether their recipient is superior, average, or inferior.

192-93. Since such emotions as jealousy, restlessness, deceit, covetousness, discrimination, judgment, impotence, patience, curiosity, longing, discipline, doubt, and boldness are included in the Transitory Emotions already mentioned, they are not explained separately.

194-95. Jealousy is included in envy, restlessness in alarm, deceit in dissimulation, covetousness in intolerance, discrimination and judgment in understanding, impotence in depression, patience in contentment, curiosity and longing in impatience, discipline in shame, doubt in speculation, and boldness in carelessness.[29]

196. Sometimes some of these Transitory Emotions become the Excitants (*vibhāvas*)[30] and Indications (*anubhāvas*) for other Transitory Emotions.

197. For example, covetousness can be an Excitant for indifference, and also an Indication of envy.

198. In the same way anxiety is said to be an Indication of impatience and an Excitant of sleepiness. Others also can be regarded in a similar manner.

199. The relationship of cause and effect among the Transitory Emotions, the Responses (*sāttvikas*), and various actions are generally known from worldly experience.

200. For example, change in color and intolerance are considered to be Excitants for sleepiness, and they are also considered to be Indications of envy.

201. Beating is an Excitant for bewilderment and destruction, and an Indication of wrath. The others are also to be regarded in this way.

त्रास-निद्रा-श्रमालस्य-मदभिद्बोधवर्जिनाम् ।
सञ्चारिणामिह क्वापि भवेद्रत्यनुभावता ॥ (२०२)

साक्षाद्रतेर्न सम्बन्धः षड्भिस्त्रसादिभिः सह ।
स्यात् परम्परया किन्तु लीलानुगुणताकृते ॥ (२०३)

वितर्कमतिनिर्वेदधृतीनां स्मृतिहर्षयोः ।
बोधभिद्दैन्यसुप्तीनां क्वचिद्रतिविभावता ॥ (२०४)

परतन्त्राः स्वतन्त्राश्चेत्युक्ताः सञ्चारिणो द्विधाः; (२०५)

तत्र परतन्त्राः—

वरावरतया प्रोक्ताः परतन्त्रा अपि द्विधा; (२०६)

तत्र वरः—

साक्षाद् व्यवहितश्चेति वरोऽप्येष द्विधोदितः; (२०७)

तत्र साक्षात्—

मुख्यामेव रतिं पुष्णन् साक्षादित्यभिधीयते ; (२०८)

यथा—

तनूरुहाली च तनुश्च नृत्यं
तनोति मे नाम निशम्य यस्य ।
अपश्यतो माथुरमण्डलं तद्
व्यर्थेन किं हन्त दृशोर्द्वयेन ?—साक्षादेष निर्वेदः ॥ (२०९)

अथ व्यवहितः—

पुष्णाति यो रतिं गौर्णी स तु व्यवहितो मतः ॥ (२१०)

यथा—

धिगस्तु मे भुजद्वन्द्वं भीमस्य परिघोपमम् ।
माधवाक्षेपिणं दुष्टं यत् पिनष्टि न चेदिपम् ॥ (२११)

202. The Transitory Emotions can sometimes be Indications of love (*rati*), with the exceptions of alarm, sleepiness, weariness, laziness, intoxication,[31] and awakening.

203. Love has no direct relationship with these six Transitory Emotions (mentioned in the previous verse), but there is a tradition of using them when they are suitable to particular forms of divine play (*līlā*).

204. Speculation, understanding, indifference, contentment, recollection, happiness, awakening, depression, and dreaming are sometimes Excitants of love.

205. The Transitory Emotions are said to be of two types: "dependent on another" (*pāratantra*) and "independent" (*svatantra*).[32]

Those Dependent on Another:
206. Those dependent on another are further divided into two types: superior and inferior.

The Superior:
207. The superior ones are divided again into two types: direct and concealed.

Direct:
208. Those which nurture a Primary Love[33] are called "direct" (*sākṣāt*).

An illustration of a direct form of indifference that is dependent on another:
209. After hearing the name of the region of Mathurā, my body dances and my hair stands on end. Ah, if I don't see the region of Mathurā, what good is this pair of worthless eyes?[34]

Concealed:
210. Those which nurture a Secondary Love[35] are considered to be "concealed" (*vyavahita*).

An illustration of a concealed form of indifference that is dependent on another:
211. I am Bhīma and I have two arms that are like iron bars; and when they seize Śiśupāla, the wicked king of the Cedis who abuses Mādhava, they will never let go. To hell with these arms!

निर्वेदः क्रोधवश्यत्वादयं व्यवहितो रतेः ॥ (२१२)

अथ अवरः—

रसद्वयस्याप्यङ्गत्वमगच्छन्नवरो मतः; (२१३)

यथा—

लेलिह्यमानं वदनैर्ज्वलद्भि-
र्जगन्ति दंष्ट्रस्फुटदुत्तमाङ्गैः
अवेक्ष्य कृष्णं धृतविश्वरूपं
न स्वं विशुष्यन् स्मरति स्म जिष्णुः ॥ (२१४)

घोरक्रियाद्यनुभावादाच्छाद्य सहजां रतिम् ।
दुर्वारविरभूद्भीतिर्मोहोऽयं भीवशस्ततः ॥ (२१५)

अथ स्वतन्त्राः—

सदैव पारतन्त्र्येऽपि क्वचिदेषां स्वतन्त्रता ।
भूपाल-सेवकस्येव प्रवृत्तस्य करग्रहे ॥ (२१६)

भावज्ञै रतिशून्यश्च रत्यनुस्पर्शनस्तथा ।
रतिगन्धिश्च ते त्रेधा स्वतन्त्राः परिकीर्तिताः ॥ (२१७)

तत्र रतिशून्यः—

जनेषु रतिशून्येषु रतिशून्यो भवेदसौ; (२१८)

यथा श्रीदशमे (भा॰ १०/२३/३९)—

धिग् जन्म नस्त्रिविद्विद्यां धिग्व्रतं धिग् बहुज्ञताम् ।
धिक् कुलं धिक् क्रिया-दाक्ष्यं विमुखा ये त्वधोक्षजे ॥

अत्र स्वतन्त्रो निर्वेदः; (२१९)

तत्र रत्यनुस्पर्शनः—

यः स्वतो रतिगन्धेन विहीनोऽपि प्रसङ्गतः ।
पश्चाद्रतिं स्पृशेदेष रत्यनुस्पर्शनो मतः ॥ (२२०)

212. Because it is under the control of anger, this form of indifference is a concealed Transitory Emotion of love.[36]

Inferior:
213. Those Transitory Emotions that support neither of the two types of Rasa are considered inferior.[37]

An illustration:
214. Seeing Kṛṣṇa in his universal form consuming worlds with flaming mouths and multiple heads displaying fangs, Arjuna became terrified and lost all consciousness of himself.

215. Having covered Arjuna's natural love during his experience of the terrifying vision, this confusion manifests itself as irrepressible fear and is therefore the nurturer of fear (not of love).[38]

Independent:
216. Though they are always dependent on another (i.e., on the Foundational Emotions), the Transitory Emotions sometimes appear independent, like a king's servant when he is out collecting taxes.

217. Those knowledgeable about emotions (*bhāvas*) have classified the independent Transitory Emotions into three types: 1) those devoid of love, 2) those touched by love, and 3) those with a whiff of love.[39]

Those Devoid of Love:
218. The Transitory Emotions devoid of love are found in persons devoid of love.

An illustration of independent indifference is in the Tenth Canto (Bh.P. 10.23.39):
219. Damn our threefold birth, damn our knowledge, damn our vows, damn our great intelligence, damn our pure lineage, and damn our expertise in rituals, because all these have turned our faces away from Kṛṣṇa.[40]

Those Touched by Love:
220. A Transitory Emotion, which by itself is without even a hint of love but touches love later because of some association, is considered to be "touched by love."

यथा—

गरिष्ठारिष्टटङ्कारैर्विधुरा बधिरायिता ।
हा कृष्ण! पाहि पाहीति चुक्रोशाभीरबालिका ॥
—अत्र त्रासः; (२२१)

अथ रतिगन्धिः—

यः स्वातन्त्र्येऽपि तद्गन्धं रतिगन्धिर्व्यनक्ति सः; (२२२)

यथा—

पीतांशुकं परिचिनोमि धृतं त्वयाङ्गे
सङ्गोपनाय न हि नप्त्रि! विधेहि यत्नम् ।
इत्यार्यया निगदिता नमितोत्तमाङ्गा
राधावगुण्ठितमुखी तरसा तदासीत् ॥—अत्र लज्जा; (२२३)

आभासः पुनरेतेषामस्थाने वृत्तितो भवेत् ।
प्रातिकूल्यमनौचित्यमस्थानत्वं द्विधोदितम् ॥ (२२४)

तत्र प्रातिकूल्यम्—

विपक्षे वृत्तिरेतेषां प्रातिकूल्यमितीर्यते; (२२५)

यथा—

गोपोऽप्यशिक्षितरणोऽपि तमश्वदैत्यं
हन्ति स्म हन्त मम जीवितनिर्विशेषम् ।
क्रीडा-विनिर्जित-सुराधिपतेरलं मे
दुर्जीवितेन हतकंस-नराधिपस्य ॥
—अत्र निर्वेदस्याभासः; (२२६

यथा वा—

डुण्डुभो जलचरः स कालियो
गोष्ठभूभृदपि लोष्ट्रसोदरः ।
तत्र कर्म किमिवाद्भुतं जने
येन मूर्ख! जगदीशतेर्यते ॥ —अत्रासूयायाः । (२२७)

An illustration of alarm touched by love:
221. Terrified and deafened by the loud roars of the ferocious bull-demon Ariṣṭa, the cowherd boys shouted: "Hey Kṛṣṇa, save us, save us!"[41]

Those with a Whiff of Love:
222. A Transitory Emotion, which even though it is of an independent nature has a small amount of love, is considered to be "with a whiff of love."

An illustration of shame with a whiff of love:
223. "I recognize that yellow garment you are wearing. Don't try to hide it, granddaughter!" Hearing these words spoken by her respected grandmother, Rādhā bowed her head and quickly covered her face with her veil.[42]

224. When the Transitory Emotions occur in an inappropriate manner, they are called a "semblance." This inappropriateness is said to be of two kinds: antagonistic and improper.

Antagonistic:
225. When the Transitory Emotions occur in a hostile enemy, they are called "antagonistic."

An illustration of an antagonistic semblance of indifference:
[Kaṃsa says:]
226. Ah, my life is like that of the horse demon who was recently killed by that cowherd Kṛṣṇa, even though he was never tutored in war. I was able to defeat the king of the gods in sport, but now this unfortunate life of mine — of me, Kaṃsa, king of men — is completely worthless.[43]

Also, an illustration of an antagonistic semblance of envy:
[Kaṃsa says to Akrūra:]
227. For Kṛṣṇa, Kāliya is like a tiny harmless water snake and Mount Govardhana is like a small lump of clay. What's so special about these acts for such a person, you fool, that you call him the Lord of the Universe?

अथ अनौचित्यम्—

असत्यत्वमयोग्यत्वमनौचित्यं द्विधा भवेत् ।
अप्राणिनि भवेदाद्यं तिर्यगादिषु चान्तिमम् ॥ (२२८)

तत्र अप्राणिनि, यथा—

छाया न यस्य सकृदप्युपसेविताभूत्
कृष्णेन हन्त मम तस्य धिगस्तु जन्म ।
मा त्वं कदम्ब! विधुरो भव कालियाहिं
मृद्नन् करिष्यति हरिश्चरितार्थतां ते ॥ —अत्र निर्वेदस्य (२२९)

तिरश्चि, यथा—

अधिरोहतु कः पक्षी कक्षामपरो ममाद्य मेध्यस्य ।
हित्वापि तार्क्ष्यपक्षं भजते पक्षं हरिर्यस्य ॥ अत्र गर्वस्य । (२३०)

वहमानेष्वपि सदा ज्ञानविज्ञानमाधुरीम् ।
कदम्बादिषु सामान्यदृष्ट्याभासत्वमुच्यते ॥ (२३१)

भावानां क्वचिदुत्पत्ति-सन्धि-शाबल्य-शान्तयः ।
दशाश्चतस्त्र एतासामुत्पत्तिस्त्विह सम्भवः ॥ (२३२)

यथा—

मण्डले किमपि चण्डमरीचे-
र्लोहितायति निशम्य यशोदा ।
वैणवीं ध्वनिधुरामविदूरे
प्रस्नवस्तिमित-कञ्चुलिकासीत् ॥—अत्र हर्षोत्पत्तिः । (२३३)

यथा वा—

त्वयि रहसि मिलन्त्यां सम्भ्रमन्यासभुग्ना-
प्युषसि सखि! तवाली मेखला पश्य भाति ।
इति विवृतरहस्ये माधवे कुञ्चितभ्रू-
र्दृशमनृजु किरन्ती राधिका वः पुनातु ॥ अत्रासूयोत्पत्तिः । (२३४)

Improper:
228. Impropriety is of two kinds: nonexistent and unsuitable. The first is found in inanimate objects, and the second in animals.

An illustration of an improper semblance of indifference in an inanimate object:
229. O Kadamba tree, don't despair that your shadow has not served Kṛṣṇa even once and that your life is therefore worthless and despicable, because Hari will make use of you when he subdues the snake Kāliya.[44]

An illustration of an improper semblance of arrogance in a bird:
230. What bird is greater than I? Having abandoned the feather of Garuḍa, Hari now wears a feather from me, an impeccable peacock.[45]

231. Although beings such as kadamba trees always possess the sweetness of both worldly and divine perception, from a general point of view any Transitory Emotion attributed to them is labeled a "semblance," since they lack the discriminatory knowledge of humans.[46]

232. The Transitory Emotions exist in four states: manifestation, combination, medley, and resolution. Manifestation, however, is the foundation of them all.

An illustration of the manifestation of happiness:
233. When the disk of the sun turned everything red at sunset, Yaśodā heard the sound of a nearby flute and her bodice became wet from the flow of milk.

Also, an illustration of the manifestation of envy:
234. O friend, when you unexpectedly entered the secret room early in the morning, your friend Rādhā became flustered and tried to tie her girdle back on by herself, but she didn't do a very good job. Look, it is still crooked! When Mādhava pointed this out, Rādhā furrowed her eyebrows and shot him an angry glance. May that glance purify you![47]

अथ सन्धिः—

सरूपयोर्भिन्नयोर्वा सन्धिः स्याद्भावयोर्युतिः; (२३५)

तत्र सरूपयोः सन्धिः—

सन्धिः सरूपयोस्तत्र भिन्नहेतूत्थयोर्मतः; (२३६)

यथा—

राक्षसीं निशि निशाम्य निशान्ते
गोकुलेशगृहिणी पतिताङ्गीम् ।
तत्कुचोपरि सुतञ्च हसन्तं
हन्त निश्चलतनुः क्षणमासीत् ॥

—अत्रानिष्टेष्ट-संवीक्षाकृतयोर्जाड्ययोर्युतिः; (२३७)

अथ भिन्नयोः—

भिन्नयोर्हेतुनैकेन भिन्नेनाप्युपजातयोः; (२३८)

तत्र एकहेतुजयोः, यथा—

दुर्वारचापलोऽयं धावन्नन्तर्बहिश्च गोष्ठस्य ।
शिशुरकुतश्चिद्भीतिर्धिनोति हृदयं दुनोति च मे ॥

—अत्र हर्षशङ्कयोः; (२३९)

तत्र भिन्नहेतुजयोः, यथा—

विलसन्तमवेक्ष्य देवकी
सुतमुत्फुल्लविलोचनं पुरः ।
प्रबलामपि मल्लमण्डलीं
हिममुष्णञ्च जलं दृशोर्दधे ॥

—अत्र हर्षविषादयोः सन्धिः। (२४०)

एकेन जायमानानामनेकेन च हेतुना ।
बहूनामपि भावानां सन्धिः स्फुटमवेक्ष्यते ॥ (२४१)

तत्र एकहेतुजानां, यथा—

निरुद्धा कालिन्दीतटभुवि मुकुन्देन बलिना

Combination:
235. The state of combination involves the conjunction of two Transitory Emotions, which are either similar or dissimilar.

The combination of two similar emotions:
236. When two similar emotions arise from two different causes, they are considered to be a "combination of two similar emotions."

An illustration of a combination of two types of mental inertia caused from the perception of both an undesirable person and a desirable person:
237. Yaśodā, the wife of the king of Gokula, saw in a dream the fallen body of the demon Pūtanā, and on Pūtanā's breast she saw her own smiling son. Look, suddenly she has become completely immobilized.[48]

The combination of two dissimilar emotions:
238. When two dissimilar emotions arise from either the same cause or from different causes, they are considered to be a "combination of two dissimilar emotions."

An illustration of a combination of happiness and apprehension arising from the same cause:
239. My young boy's mobility is irrepressible; he runs inside and outside the cowherd village. His fearlessness both delights and worries my heart.

An illustration of a combination of happiness and sorrow arising from different causes:
240. Seeing her wide-eyed son standing before her, but also seeing the group of powerful wrestlers, Devakī had both cool and hot tears in her eyes.[49]

241. The combination of many Transitory Emotions, whether arising from a single cause or multiple causes, is also clearly seen.

An illustration of a combination of happiness, impatience, arrogance, intolerance, and envy arising from a single cause:
242. Glory be to Rādhā, the jewel of Vṛṣabhānu's family, who was suddenly stopped on the bank of the Yamunā River by the robust Mukunda. She responded

हठादन्तःस्मेरां तरलतरतारोज्ज्वलकलाम् ।
अभिव्यक्तावज्ञामरुणकुटिलापाङ्गसुषमां
दृशं न्यस्यन्त्यस्मिन् जयति वृषभानोः कुलमणिः ॥
—अत्र हर्षौत्सुक्य-गर्वामर्षासूयानां सन्धिः; (२४२)

अनेकहेतुजानां, यथा—

परिहित-हरिहारा वीक्ष्य राधा सवित्रीं
निकटभुवि तथाग्रे तर्कभाक् स्मेरपद्माम् ।
हरिमपि दरदूरे स्वामिनं तत्र चासी-
न्महसि विनतवक्र-प्रस्फुरन्म्लानवक्त्रा ॥
अत्र लज्जामर्ष-हर्ष-विषादानां सन्धिः; (२४३)

अथ शाबल्यम्—

शबलत्वं तु भावनां संमर्दः स्यात् परस्परम् ; (२४४)

यथा—

शक्तः किं नाम कर्तुं स शिशुरहह मे मित्रपक्षानधाक्षी-
दातिष्ठेयं तमेव द्रुतमथ शरणं कुर्युरेतन्न वीराः ।
आं दिव्या मल्लगोष्ठी विहरति स करेणोद्दधाराद्रिवर्यं
कुर्यामद्यैव गत्वा व्रजभुवि कदनं हा ततः कम्पते धीः ॥
—अत्रगर्व-विषाद-दैन्य-मति-स्मृति-शङ्कामर्ष-त्रासानांशाबल्यम् ।
(२४५)

यथा वा—

धिग् दीर्घे नयने ममास्तु मथुरा याभ्यां न सा प्रेक्ष्यते
विद्येयं मम किङ्करीकृतनृपा कालस्तु सर्वङ्कषः ।
लक्ष्मीकेलिगृहं गृहं मम हहा नित्यं तनुः क्षीयते
सद्मन्येव हरिं भजेय हृदयं वृन्दाटवी कर्षति ॥
अत्र निर्वेद-गर्व-शङ्का-धृति-विषाद-मत्यौत्सुक्यानां शाबल्यम् ।
(२४६)

by smiling inwardly, exhibiting passionate arts with her trembling eyes, showing defiance, and casting exquisitely beautiful glances with reddened eyes and curved eyebrows.[50]

An illustration of a combination of shyness, intolerance, happiness, and sorrow arising from multiple causes:
243. During a festival, Rādhā was wearing Hari's necklace when she spotted her mother standing right in front of her, and realized that she had guessed her secret. She also saw Padmā there with a smile on her face. And at a slight distance she saw both Hari and her husband, and she hung her head out of both excitement and depression.[51]

Medley:
244. A "medley" is a series consisting of a succession of mutually supportive Transitory Emotions.

An illustration of a successive medley of arrogance, sorrow, depression, understanding, recollection, apprehension, intolerance, and alarm:
[Kaṃsa thinks:]
245. "He is just a boy. Really! What can he do to me? Ah, but he completely destroyed my friends! I should go to him quickly and surrender. But brave men do not do this. Ah, remember: a group of powerful wrestlers is present. But he lifted the best of mountains with his hand. Perhaps I should proceed immediately to the land of Vraja and slaughter everyone. Oh, but because of him my mind is trembling."[52]

An illustration of a successive medley of indifference, arrogance, apprehension, contentment, sorrow, understanding, and impatience.
246. Damn these two big eyes of mine, for they have never seen Mathurā. Yet my knowledge enslaves kings. But time destroys all things. My house is a house in which Lakṣmī, the goddess of good fortune, always plays. But alas, my body is wasting away day by day. Therefore, I should remain at home and worship Hari. Ah, Vṛndāvana is pulling vigorously at my heart.[53]

अथ शान्तिः—

अत्यारूढस्य भावस्य विलयः शान्तिरुच्यते । (२४७)

यथा—

विधुरितवदना विदूनभास-
स्तमघहरं गहने गवेषयन्तः ।
मृदुकल-मुरली निशम्य शैले
व्रजशिशवः पुलकोज्ज्वला बभूवुः ॥ अत्र विषादशान्तिः । (२४८)

शब्दार्थरसवैचित्री वाचि काचन नास्ति मे ।
यथाकथञ्चिदेवोक्तं भावोदाहरणं परम् ॥ (२४९)

त्रयस्त्रिंशदिमेऽष्टौ च वक्ष्यन्ते स्थायिनश्च ये ।
मुख्यभावाभिधास्त्वेकचत्वारिंशदमी स्मृताः ॥ (२५०)

शरीरेन्द्रियवर्गस्य विकाराणां विधायकाः ।
भावाविर्भाव-जनिताश्चित्तवृत्तय ईरिताः ॥ (२५१)

क्वचित् स्वाभाविको भावः कश्चिदागन्तुकः क्वचित् ।
यस्तु स्वाभाविको भावः स व्याप्यान्तर्बहिः स्थितः ॥ (२५२)

मञ्जिष्ठाद्ये यथा द्रव्ये रागस्तन्मय ईक्ष्यते ।
अत्र स्यान्नाममात्रेण विभावस्य विभावता ॥ (२५३)

एतेन सहजेनैव भावेनानुगता रतिः ।
एकरूपाऽपि या भक्तेर्विविधा प्रतिभात्यसौ ॥ (२५४)

आगन्तुकस्तु यो भावः पटादौ रक्तिमेव सः ।
तैस्तैर्विभावैरेवायं धीयते दीप्यतेऽपि च ॥ (२५५)

विभावनादिवैशिष्ट्याद्भक्तानां भेदतस्तथा ।
प्रायेण सर्वभावानां वैशिष्ट्यमुपजायते ॥ (२५६)

Resolution:
247. The disappearance of an emotion after it has reached its climax is called "resolution."

An illustration of the resolution of sorrow:
248. As the boys of Vraja were searching in the dense forest for Kṛṣṇa, the Destroyer of Sorrow, their faces saddened and their brightness diminished (because they could not find him). Then they heard the soft sound of a flute coming from the mountain and they became delighted.

249. Although there is no clarity of meaning nor exquisiteness of Rasa in my statements, I have somehow disclosed some excellent illustrations of the Transitory Emotions.

250. These thirty-three Transitory Emotions and the eight Foundational Emotions[54] to be discussed in the following chapter are known as the forty-one primary emotional states (*bhāvas*).

251. Other emotions[55] are not included in this list of primary emotional states, since they are only minor tendencies of the mind produced by the manifestation of these forty-one emotional states (and thus not *bhāvas* themselves) and since they function to produce transformations in the body and the senses.

252-253. Sometimes a Transitory Emotion is inherent and sometimes it is incidental. The inherent Transitory Emotion pervades the inner and outer being of a person, as redness is said to pervade a bright red madder plant. In such cases, the causality of the Excitant is merely nominal.

254. Although it is of a single form, love (*rati*) which is accompanied by an inherent Transitory Emotion appears in many forms in the devotee.[56]

255. The incidental Transitory Emotion, however, is like the redness of a dyed cloth. It is established and manifested by the various Excitants.[57]

256. All of the Transitory Emotions generally have a very distinctive character that is determined by the distinctive character of Excitants and other aesthetic components and also by the different types of devotees.

विविधानान्तु भक्तानां वैशिष्ट्याद्विविधं मनः ।
मनोऽनुसाराद्भावानां तारतम्यं किलोदये ॥ (२५७)

चित्ते गरिष्ठे गम्भीरे महिष्ठे कर्कशादिके ।
सम्यगुन्मीलिताश्चामी न लक्ष्यन्ते स्फुटं जनैः ॥ (२५८)

चित्ते लघिष्ठे चोत्ताने क्षोदिष्ठे कोमलादिके ।
मनागुन्मीलिताश्चामी लक्ष्यन्ते बहिरुल्बणाः ॥ (२५९)

गरिष्ठं स्वर्णपिण्डाभं लघिष्ठं तूलपिण्डवत् ।
चित्तयुग्मेऽत्र विज्ञेया भावस्य पवनोपमा ॥ (२६०)

गम्भीरं सिन्धुवच्चित्तमुत्तानं पल्वलादिवत् ।
चित्तद्वयेऽत्र भावस्य महाद्रिशिखरोपमा ॥ (२६१)

पत्तनाभं महिष्ठं स्यात् क्षोदिष्ठन्तु कुटीरवत् ।
चित्तयुग्मेऽत्र भावस्य दीपेनेभेन वोपमा ॥ (२६२)

कर्कशं त्रिविधं प्रोक्तं वज्रं स्वर्णं तथा जतु ।
चित्तत्रयेऽत्र भावस्य ज्ञेया वैश्वानरोपमा ॥ (२६३)

अत्यन्तकठिनं वज्रमकुतश्चन-मार्दवम् ।
ईदृशं तापसादीनां चित्तं तावदवेक्ष्यते ॥ (२६४)

स्वर्णं द्रवति भावाग्नेस्तापेनातिगरीयसा ।
जतु द्रवत्वमायाति तापलेशेन सर्वतः ॥ (२६५)

कोमलञ्च त्रिधैवोक्तं मदनं नवनीतकम् ।
अमृतञ्चेति भावोऽत्र प्रायः सूर्यातपायते ॥ (२६६)

द्रवेदत्राद्ययुगलमातपेन यथायथम् ।
द्रवीभूतं स्वभावेन सर्वदैवामृतं भवेत् ।
गोविन्दप्रेष्ठवर्याणां चित्तं स्यादमृतं किल ॥ (२६७)

257. Since the minds of the various types of devotees differ according to the distinctive character of each, the Transitory Emotions also differ, since they are dependent upon the mind.

258. If the mind is heavy, grave, broad, or stern, even well-developed emotions are not observed by other people.

259. On the other hand, if the mind is light, shallow, concentrated, or tender, even slightly developed emotions appear externally as bountiful.

260. Emotions are comparable to a breeze, where the heavy mind is like a lump of gold and the light mind is like a ball of cotton.[58]

261. Emotions are comparable to a great mountain, where the grave mind is like an ocean and the shallow mind is like a pond.[59]

262. Emotions are comparable to either a candle or an elephant, where the broad mind is like a city and the concentrated mind is like a hut.[60]

263. The stern mind is said to consist of three substances: a thunderbolt, gold, and resin, and the emotion is like a fire in these three minds.[61]

264. The thunderbolt-mind is exceedingly hard and cannot be melted. The minds of the ascetics are observed to be of this type.

265. The gold-mind melts by means of an emotion that is like a very intense fire; the resin-mind melts completely by means of a small amount of heat.

266. The tender mind is also said to consist of three substances: honey, fresh butter, and nectar, and the emotion is like the heat of the sun.

267. The first two are gradually melted by this heat, whereas nectar is always in a naturally liquefied state. The minds of Govinda's dearest devotees are certainly like nectar.

कृष्णभक्तविशेषस्य गरिष्ठत्वादिभिर्गुणैः ।
समवेतं सदामीभिर्द्वित्रैरपि मनो भवेत् ॥ (२६८)

किन्तु सुष्ठु महिष्ठत्वं भावो बाढमुपागतः ।
सर्वप्रकारमेवेदं चित्तं विक्षोभयत्यलम् ॥ (२६९)

यथा दानकेलिकौमुद्याम्—

गभीरोऽप्यश्रान्तं दुरधिगमपारोऽपि नितरा-
महार्यां मर्यादां दधदपि हरेरास्पदमपि ।
सतां स्तोमः प्रेमण्युदयति समग्रे स्थगयितुं
विकारं न स्फारं जलनिधिरिवेन्दौ प्रभवति ॥ (२७०)

**॥ इति श्रीभक्तिरसामृतसिन्धौ दक्षिणविभागे
व्यभिचारि-लहरी चतुर्थी ॥**

268. Certain special devotees of Kṛṣṇa may even have minds that always consist of two or three of these substances, such as heaviness.

269. But when an emotion[62] attains a powerful state and a high degree of excellence, it is able to move all the various kinds of minds.

An illustration from the *Dānakelikaumudī*:
270. The group of devotees is like an ocean that is very deep, tranquil, unfathomable, shoreless, self-restraining, and is the abode of Hari. When love arises, these people are unable to conceal completely their intense reactions, just as the ocean cannot conceal its reactions to the moon when it arises.

This concludes the Fourth Wave in the Southern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Transitory Emotions."

NOTES

1. The Transitory Emotions are what create difference in the Foundational Emotion, so that the same Foundational Emotion can assume many different flavors. Since they are born from the Foundational Emotion and then go on to nurture it, they are frequently compared to the different waves in the ocean of a single Foundational Emotion, as Rūpa does in the next verse.

2. This verse involves a double meaning: *dvirepha* means "lowly," or "fool," but it also means "bumblebee;" *Mādhava* is a common name for Kṛṣṇa, but it also means the season Spring; and *Subala* is the name of one of Kṛṣṇa's friends, but it also means "strong." Thus, the alternative meaning would be:

   Ah, how does that unlucky strong bumblebee survive in the withered forest of Vṛndāvana, which has dried up and is without any flowers because of the disappearance of Spring?

3. This is the position of the tenth-century Kashmiri philosopher Abhinavagupta. See, for example, the aesthetic position he outlines in the *Locana*, his commentary on the *Dhvanyāloka*. This text has been translated into English by Daniel Ingalls, Jeffery Masson, and M. V. Patwardhan, *The* Dhvanyāloka *of Ānandavardhana with the* Locana *of Abhinavagupta* (Cambridge: Harvard University Press, 1990); see especially pp. 143, 479, 514, and 521. Masson and Patwardhan also discuss this issue in *Śāntarasa and Abhinavagupta's Philosophy of Aesthetics* (Poona: Bhandarkar Oriental Research Institute, 1969). This is also the position of Mammaṭa, as expressed in his *Kāvyaprakāśa*. See R. C. Dwivedi, *The Poetic Light: Kāvyaprakāśa of Mammaṭa* (Delhi: Motilal Banarsidass, 1977), pp. 88-89. Jīva Gosvāmin, however, makes it clear that Rūpa rejects this assertion (indeed, Bharata lists *nirveda* as the *vyabhicārin* of the Karuṇa Rasa in *Nāṭya-Śāstra* 6.61), since for Rūpa the *sthāyi-bhāva*, or Foundational Emotion, of the Śānta Rasa is Śānti-rati, Peaceful Love. Here is a clear point of difference between Rūpa and Abhinavagupta: for Rūpa, all Rasas are finally a manifestation of Kṛṣṇa-prema, whereas Abhinavagupta privileges the Śānta-rasa.

4. By stealing the Syamantaka jewel Akrūra caused Kṛṣṇa to be blamed for the crime. He laments the result of this sin in this verse.

5. This verse is numbered 10.33.21 in some editions.

6. Brahmā has four heads, thus eight eyes.

7. Jarāsandha, Kṛṣṇa's enemy, is without any love for Kṛṣṇa. The main point here is that the key to divine emotion is Kṛṣṇa-rati; without this essential love the emotion can only be the semblance of the emotional base of bhakti. Jīva also makes the point that for the devotee the enemy's agitation supports the existent love for the victorious Kṛṣṇa.

8. *Vyādhi*; number 13, verse 90.

9. The madness referred to in the previous verse is a supporting Transitory Emotion, whereas the divine madness associated with the *mahābhāva* and referred to here goes far beyond the limits of a Transitory Emotion. The "great emotion," or *mahābhāva*, is identified as Rādhā's emotional state, and is explained in greater detail in Rūpa's *Ujjvalanīlamaṇi*.

10. Viśvanātha explains that like madness (explained in verse 85 above), dementedness too can move beyond the limits of a Transitory Emotion when associated with the highest emotional experience of *mahābhāva*.

11. A poem authored by Rūpa himself.

12. The awareness of Kṛṣṇa as the object (*viṣaya*) of emotion is an essential ingredient of the experience of bhakti. Jīva explains that without this there would be no emotional experience (*bhāvana*). Loss of this awareness would be tantamount to the absorption (*pralaya*) of consciousness, a state to be avoided by the devotee.

13. The point here is that although the devotees are prepared to die, because of their love for Kṛṣṇa, they do not actually die. In this case, some consider this state to be an Indication of a devotional state. The previous verse, however, is not really an illustration of the Transitory Emotion of death, since again the one who actually dies, Pūtanā, has no love for Kṛṣṇa. This is the same point Rūpa made in verse 78 above.

14. Satyabhāmā says this to Indra when he is caught red-handed trying to steal Pārijāta, Kṛṣṇa's wishing-tree.

15. Satyabhāmā feels that since Kṛṣṇa no longer showers his love on her that he disrespects her; because of this she cannot go to Raivataka mountain, a site of their previous love-making.

16. Here the anger is concealed with politeness and affection.

17. This verse is numbered 1.11.32 in some editions.

18. Desire is here covered with the deception of fear.

19. Jīva spells this out for the last six illustrations: In verse 121, deception is the cause of concealment, anger is the object of concealment, and massaging Kṛṣṇa's feet and hands is the means of concealment. In verse 122, gallantry is the cause of concealment, jealousy is the object of concealment, and the excellent manners are the means of concealment. In verse 123, shyness is the cause of concealment, the desire for Kṛṣṇa's embrace is the object of concealment, and the restraint of tears and the flowing of tears with the presentation of the children are the means of concealment. In verse 124, deception and shyness are the cause of concealment, the shiver of happy desire is the object of concealment, and the shiver of fear is the means of concealment. In verse 125, refinement is the cause of concealment, intense love is the object of concealment, and the profound accomplishments are the means of concealment. In verse 126, seriousness is the cause of concealment, delight is the object of concealment, and great effort is the means of concealment.

20. Jīva gives as an example of deduction (*vimarśa*) knowing that there is a fire on a mountain by seeing smoke, and as an example of uncertainly (*saṃśaya*) the lack of certainty whether one is looking at a pillar or a person in a dark situation.

21. This verse is numbered 10.33.12 in some editions.

22. Here Rādhā is too impatient even to wait to hear a funny story.

23. *Vauṣaṭ* is a word used in making an offering in the fire sacrifice.

24. The point seems to be that Kṛṣṇa's companions were defeated in a playful battle by the skillful companions of Balarāma. Kṛṣṇa's companions display their envy through this cutting remark.

25. The dislike in this illustration is directed toward Kṛṣṇa's flute.

26. Sleep as a Transitory Emotion must have Kṛṣṇa as its object; this, Jīva explains, is what differentiates it from ordinary sleep. Therefore, the perception of Kṛṣṇa must remain, as was already established for "confusion" in verse 98 above.

27. Jīva informs us that the difference between sleep and dreaming is that in the former there is perception only of Kṛṣṇa's form, whereas in the latter there is perception also of his divine play (līlā).

28. Jīva here defines knowledge (*vidya*) as the realization of the identity of the soul (*jīva*) and ultimate reality (*Brahman*). He declares the religious practice for this realization of unity to be meditation (*nididhyāsana*). Although this realization is an important penultimate step to the highest bhakti and is considered to be a useful support for bhakti, it is only a Transitory Emotion that is to be distinguished from the Foundational Emotion of love, which requires a move beyond the state of nondifferentiation to a state of differentiation that allows for a relationship with the divine.

29. Jīva has a long note on why each of these emotions is included in a particular Transitory Emotion.

30. Viśvanātha limits this to the Enhancing Excitants (*uddīpana-vibhāvas*).

31. Jīva says the intoxication excluded here refers to that which results from drinking.

32. Jīva explains that those Transitory Emotions that are controlled by either a Primary or Secondary Love are "dependent on another," whereas those Transitory Emotions that are not controlled by an emotion related to Kṛṣṇa are "independent."

33. The five forms of Primary Love are identified in 2.5.3-6.

34. Jīva explains that the indifference in this illustration nurtures a love for Kṛṣṇa.

35. The seven forms of Secondary Love are identified in 2.5.39-40.

36. The statement "To hell with these arms!" of the previous verse indicates indifference. Here anger is the Foundational Emotion of the Furious Rasa. That is, here indifference nurtures the Secondary Love of Angry Love.

37. That is, an inferior Transitory Emotion nurtures neither a Primary Love nor a Secondary Love.

38. This illustration refers to the cosmic vision of the *Bhagavad-gītā*, chapter 11. Jīva explains that in this case Arjuna's fear is not Fearful Love, which has Kṛṣṇa as its object and therefore supports love, but rather is a fear that actually inhibits a love for Kṛṣṇa. Because this emotion is associated with a person who loves Kṛṣṇa, but is not itself supportive of that love, it is an illustration of an "inferior" Transitory Emotion that is yet "dependent on another."

39. Jīva remarks that the Transitory Emotions which are "devoid of love" are the clearest examples of the "independent" variety, whereas the other two are still related to the essential ingredient of love.

40. This is an illustration of the Transitory Emotion of indifference (*nirveda*) that arises in persons without love for Kṛṣṇa. It is therefore declared to be "independent." However, it is still a Transitory Emotion of devotion, since the regret expressed in the verse indicates at least an awareness of the love that is absent.

41. Jīva explains that a love for Kṛṣṇa is always present in the cowherds of Vraja. Therefore, love is always dominant, and all other emotions are by definition secondary. Here the sight of the terrifying demon Ariṣṭa causes the independent emotion of alarm to arise. But this alarm is not directly associated with the love for Kṛṣṇa, since it arises out of a concern for themselves, not Kṛṣṇa. Later, however, this alarm does touch upon love when the cowherds call out for Kṛṣṇa — whom they love — to save them. In this way, an alarm which is without a whiff of love for Kṛṣṇa "touches" love.

42. Since Rādhā's shame is here not directly associated with her feelings for Kṛṣṇa, it is considered to be independent. However, even though the shame does not rise directly from her love for Kṛṣṇa, Rādhā's shame is connected with her relationship with Kṛṣṇa (she is caught wearing his garment), and therefore it is an emotion "with a whiff of love."

43. Here Kaṃsa's indifference arises out of a concern for himself, not for Kṛṣṇa, for whom he feels nothing but hostility. For these reasons Kaṃsa's indifference cannot be a true Transitory Emotion of devotion, but is a mere semblance of a Transitory Emotion.

44. Since an animate emotion such as indifference cannot possibly exist in an inanimate object such as a tree, it is declared to be "nonexistent."

45. The point here is that human emotions such as arrogance are really impossible for an animal such as a peacock. Therefore, this illustrates an improper emotion that is "unsuitable."

46. Jīva remarks that trees are capable of experiencing love for Kṛṣṇa, as indicated in Bh.P. 11.12.8, but that they are not capable of a great variety of human emotions.

47. Jīva comments that here the envy is for this experience of Kṛṣṇa.

48. The sight of the undesirable Pūtanā caused Yaśodā to feel fright, and the sight of her desirable son Kṛṣṇa caused her to feel delight. Both emotions produced the Transitory Emotion of "mental inertia" (*jāḍya*), though the resulting Transitory Emotions are not exactly the same, since their cause is radically different.

49. Cool tears indicate happiness; hot tears indicate sorrow.

50. According to Viśvanātha's commentary happiness is indicated by Rādhā's inward smile, impatience by her exhibition of passionate arts, arrogance by her show of defiance, intolerance by her reddened eyes, and envy by her curved eyebrows.

51. Viśvanātha explains that Rādhā's shyness is produced by seeing her mother, her intolerance by seeing her rival Padmā, her happiness by seeing Hari, and her sorrow by seeing her husband.

52. Viśvanātha explains the succession in this way: The sentence "What can he do to me?" represents arrogance and each sentence after that represents the next Transitory Emotion mentioned above.

53. Each sentence represents in order one of the seven respective emotions mentioned above.

54. Following the traditional way of counting the Foundational Emotions (*sthāyi-bhāvas*), Rūpa considers them to be eight. This would be the seven Secondary Loves (see 2.5.39-40) and the Primary Love, which is divided into five types (see 2.5.3-6).

55. Specifically the eight Responses, or *sāttvika-bhāvas*, since these are technically not bhāvas themselves, but rather are produced from actual bhāvas.

56. That is, the Transitory Emotion (*vyabhicāri-bhāva*) is what causes a variety of flavors in the single Foundational Emotion (*sthāyi-bhāva*) of love (*Kṛṣṇa-rati*).

57. Since the inherent Transitory Emotion is natural (as the natural redness of a madder plant) it hardly needs the Excitant; however, the incidental Transitory Emotion depends upon the Excitant for manifestation (as a white cloth becomes red by means of the unnatural addition of red dye). Therefore, here the Excitant is not merely nominal.

58. That is, a bhāva easily moves the latter, but not the former.

59. That is, a bhāva easily stands out of the latter, but is submerged in the former.

60. That is, a bhāva fills up or breaks down the latter, but hardly affects the former.

61. The last melts rather easily, the middle with more difficulty, and the first cannot be melted at all.

62. Although the Sanskrit term used by Rūpa here is simply "bhāva," Jīva explains in his commentary that it means specifically a Primary Foundational Emotion (*mukhya sthāyi-bhāva*). A powerful Foundational Emotion will melt any mind, he remarks, just as a diamond is liquefied by contact with special chemicals.

* * *

स्थायिभावाख्या-पञ्चमलहरी

Fifth Wave: The Foundational Emotions

दक्षिण-विभागः

स्थायिभावाख्या-पञ्चमलहरी

अथ स्थायी—

अविरुद्धान् विरुद्धाँश्च भावान् यो वशतां नयन् ।
सुराजेव विराजेत स स्थायी भाव उच्यते ॥ (१)

स्थायी भावोऽत्र सः प्रोक्तः श्रीकृष्णविषया रतिः ।
मुख्या गौणी च सा द्वेधा रसज्ञैः परिकीर्तिता ॥ (२)

तत्र मुख्या—

शुद्धसत्त्वविशेषात्मा रतिर्मुख्येति कीर्तिता ।
मुख्यापि द्विविधा स्वार्था परार्था चेति कीर्त्यते ॥ (३)

तत्र स्वार्था—

अविरुद्धैः स्फुटं भावैः पुष्णात्यात्मानमेव या ।
विरुद्धैर्दुःशकग्लानिः सा स्वार्था कथिता रतिः ॥ (४)

अथ परार्था—

अविरुद्धं विरुद्धञ्च सङ्कुचन्ती स्वयं रतिः ।
या भावमनुगृह्णाति सा परार्था निगद्यते ॥ (५)

शुद्धा प्रीतिस्तथा सख्यं वात्सल्यं प्रियतेत्यसौ ।
स्वपरार्थैव सा मुख्या पुनः पञ्चविधा भवेत् ॥ (६)

वैशिष्ट्यं पात्रवैशिष्ट्याद्रतिरेषोपगच्छति ।
यथार्कः प्रतिबिम्बात्मा स्फटिकादिषु वस्तुषु ॥ (७)

तत्र शुद्धा—

सामान्यासौ तथा स्वच्छा शान्तिश्चेत्यादिमा त्रिधा ।
एषाङ्गकम्पता–नेत्रामीलनोन्मीलनादिकृत् ॥ (८)

Southern Quadrant
Fifth Wave: The Foundational Emotions

Now the Foundational Emotions (*sthāyī-bhāvas*):
1. That emotion which dominates all compatible and incompatible emotions and shines forth like the best of kings is call a Foundational Emotion.[1]

2. The Foundational Emotion here is declared to be that love (*rati*) which takes Śrī Kṛṣṇa as its object (*viṣaya*). The knowers of Rasa say it is of two types: Primary (*mukhyā*) and Secondary (*gauṇī*).

Primary Love:
3. Love, which is a special form of the pure and luminous quality,[2] is called primary. Primary love itself is further divided into two modes: "self-supporting" (*svārtha*) and "supportive of another" (*parārtha*).

Self-Supporting:
4. Love that clearly nourishes its own self with compatible emotions, and is not diminished by incompatible emotions is called "self-supporting" love.

Supportive of Another:
5. Love that contracts itself and supports both compatible and incompatible emotions is called "supportive of another."[3]

6. The Primary Foundational Emotions, which consist of love that is both self-supporting and supportive of another, are of five types: Nondistinction (*śuddha*), Respect (*prīti*), Friendship (*sakhya*), Parental Affection (*vātsalya*), and Amorousness (*priyatā*).[4]

7. The particular form that love takes is determined by the specific nature of the individual experiencing it, just as a reflected image of the sun is determined by the nature of the jewel through which it is being reflected.[5]

Nondistinct Love:
8. Nondistinct Love, which is indicated by shaking limbs and blinking eyes,[6] is of three kinds: common (*sāmānyā*), clear (*svacchā*), and peaceful (*śānti*).

तत्र सामान्या—

कञ्चिद्विशेषमप्राप्ता साधारणजनस्य या ।
बालिकादेश्च कृष्णे स्यात् सामान्या सा रतिर्मता ॥ (९)

यथा—

अस्मिन्मथुरा-वीथ्या-
मुदयति मधुरे विरोचने पुरतः ।
कथय सखे! म्रदिमानं
मानसमदनं किमेति मम? (१०)

यथा वा—

त्रिवर्षा बालिका सेयं वर्षीयसि! समीक्ष्यताम् ।
या पुरः कृष्णमालोक्य हुङ्कुर्वत्यभिधावति ॥ (११)

अथ स्वच्छा—

तत्तत्साधनतो नानाविध-भक्तप्रसङ्गतः ।
साधकानान्तु वैविध्यं यान्ती स्वच्छा रतिर्मता ॥ (१२)

यदा यादृशि भक्ते स्यादासक्तिस्तादृशं तदा ।
रूपं स्फटिकवद्धत्ते स्वच्छासौ तेन कीर्तिता ॥ (१३)

यथा—

क्वचित् प्रभुरिति स्तुवन् क्वचन मित्रमित्युद्धसन्
क्वचित्तनय इत्यवन् क्वचन कान्त इत्युल्लसन् ।
क्वचिन्मनसि भावयन् परम एष आत्मेत्यसा-
वभूद्विविधसेवया विविधवृत्तिरार्यो द्विजः ॥ (१४)

अनाचान्तधियां तत्तद्भावनिष्ठा सुखार्णवे ।
आर्याणामतिशुद्धानां प्रायः स्वच्छा रतिर्भवेत् ॥ (१५)

अथ शान्तिः—

मानसे निर्विकल्पत्वं शम इत्यभिधीयते ॥ (१६)

Common:
9. The love for Kṛṣṇa that has no special characteristics and is seen in the common people and the small girls of Vraja is considered to be "common."

An illustration:
(Upon seeing Kṛṣṇa, who had just arrived in Mathurā, a resident of Mathurā says:)
10. When that sweet sun rose before me on this street in Mathurā, my heart melted like wax. Tell me, O Friend, what has happened?[7]

Another illustration:
11. Old Woman, take a close look at this three-year-old girl! Upon seeing Kṛṣṇa, she let out a shout and is rushing toward him.

Clear:
12. Love that takes a variety of forms in the practitioners due to different types of spiritual practices and association with different types of devotees is considered to be "clear."

13. It assumes the form (or color) of the particular type of love possessed by the devotee to whom one is attracted, just like a transparent crystal.[8] For this reason it is called "clear."

An illustration:
14. There was a noble *brāhmaṇa* who experienced a variety of emotional states through a variety of services. Sometimes he would consider the Lord as an all-powerful master and praise him, sometimes he would consider the Lord as a friend and laugh with him, sometimes he would consider the Lord as his son and care for him, sometimes he would consider the Lord as his beloved and make love to him, and sometimes he would consider the Lord as the highest Self and meditate upon him in his mind.

15. As a general rule, Clear Love is for those noble persons whose minds are extremely pure, but who have not yet sipped from the ocean of happiness that yields the variety of particular emotions.[9]

Peaceful
16. The cessation of any fluctuations of the mind[10] is called "tranquillity" (*śama*).

तथा चोक्तम्—

विहाय विषयौन्मुख्यं निजानन्दस्थितिर्यतः ।
आत्मनः कथ्यते सोऽत्र स्वभावः शम इत्यसौ ॥ (१७)

प्रायः शमप्रधानानां ममता-गन्धवर्जिता ।
परमात्मतया कृष्णे जाता शान्ती रतिर्मता ॥ (१८)

यथा—

देवर्षिवीणया गीते हरिलीला-महोत्सवे ।
सनकस्य तनौ कम्पो ब्रह्मानुभविनोऽप्यभूत् ॥ (१९)

यथा वा—

हरिवल्लभसेवया समन्ता-
दपवर्गानुभवं किलावधीर्य ।
घनसुन्दरमात्मनोऽप्यभीष्टं
परमं ब्रह्म दिदृक्षते मनो मे ॥ (२०)

अग्रतो वक्ष्यमाणैस्तु स्वादैः प्रीत्यादिसंश्रयैः ।
रतेरस्या असम्पर्कादियं शुद्धेति भण्यते ॥ (२१)

अथ भेदत्रयी हृद्या रतेः प्रीत्यादिरीर्यते ।
गाढानुकूलतोत्पन्ना ममत्वेन सदाश्रिता ॥ (२२)

कृष्णभक्तेष्वनुग्राह्य-सखि-पूज्येष्वनुक्रमात् ।
त्रिविधेषु त्रयी प्रीतिः सख्यं वत्सलतेत्यसौ ॥ (२३)

अत्र नेत्रादिफुल्लत्व-जृम्भणोद्घूर्णनादयः ।
केवला सङ्कुला चेति द्विविधेयं रतित्रयी ॥ (२४)

तत्र केवला—

रत्यन्तरस्य गन्धेन वर्जिता केवला भवेत् ।
व्रजानुगे रसालादौ श्रीदामादौ वयस्यके ।
गुरौ च व्रजनाथादौ क्रमेणैव स्फुरत्यसौ ॥ (२५)

It has been said:
17. That natural state of the Self, after one has abandoned engagement in sense-objects and is situated in the joy of the Self, is here called tranquillity.[11]

18. Generally, Peaceful Love arises in tranquil people who comprehend Kṛṣṇa as the highest Self (*paramātman*) but are without even a trace of the sense of "myness" (*mamatā*).[12]

An illustration:
19. When the divine sage Nārada began to sing with his lute in the great celebration of Hari's līlā, the body of Sanaka[13] trembled, even though he had realized the highest reality of Brahman.

Another illustration:
20. Having completely disregarded the experience of liberation (*mokṣa*) under the influence of service to Hari's dear devotees, my mind longs to see that form of the greatly desired and highest Brahman who is as beautiful as a dark cloud.

21. Since this form of love has no connection with the particular tastes and experiences associated with the other forms of love that are about to be explained, it is called "nondistinct."[14]

22. Now, the three types of love that are soothing to the heart — called Respect (*prīti*), Friendship (*sakhya*), and Parental Affection (*vātsalya*) — are born from a deep sense of kindness (*anukūlatā*) and are always associated with the sense of "myness" (*mamatā*).[15]

23. These three types of love, Respect, Friendship, and Parental Affection, are found in three types of Kṛṣṇa's devotees, respectively, those he favors, his friends, and his elders.

24. This threefold love, which causes such Indications as wide-open eyes, yawning, and trembling, can take two forms: single (*kevalā*) and mixed (*saṅkulā*).

Single:
25. A single love is without even a trace of another type of love, and is exemplified respectively in the servants of Vraja such as Rasāla, the friends such as Śrīdāmā, and the elders such as Nanda, the king of Vraja.

तत्र सङ्कुला—

एषां द्वयोस्त्रयाणां वा सन्निपातस्तु सङ्कुला ।
उद्धवादौ च भीमादौ मुखरादौ क्रमेण सा ।
यस्याधिक्यं भवेद् यत्र स तेन व्यपदिश्यते ॥ (२६)

अथ प्रीतिः—

स्वस्माद्भवन्ति ये न्यूनास्तेऽनुग्राह्या हरेर्मताः ।
आराध्यत्वात्मिका तेषां रतिः प्रीतिरितीरिता ॥ (२७)

तत्रासक्तिकृदन्यत्र प्रीतिसंहारिणी ह्यसौ । (२८)

यथा मुकुन्दमालायाम्—

दिवि वा भुवि वा ममास्तु वासो
नरके वा नरकान्तक! प्रकामम् ।
अवधीरित-शारदारविन्दौ
चरणौ ते मरणेऽपि चिन्तयामि ॥ (२९)

अथ सख्यम्—

ये स्युस्तुल्या मुकुन्दस्य ते सखायः सतां मताः ।
साम्याद्विश्रम्भरूपैषां रतिः सख्यमिहोच्यते ।
परिहास-प्रहासादिकारिणीयमयन्त्रणा ॥ (३०)

यथा—

मां पुष्पितारण्यदिदृक्षया गतं
निमेष-विश्लेष-विदीर्ण-मानसाः ।
ते संस्पृशन्तः पुलकाञ्चितश्रियो
दूरादहंपूर्विकयाद्य रेमिरे ॥ (३१)

यथा वा—

श्रीदामदोर्विलसितेन कृतोऽसि कामं
दामोदर! त्वमिह दर्पधुरा दरिद्रः ।

Mixed:
26. A mixed love is a combination of two or three types of love and is exemplified respectively in such characters as Uddhava, Bhīma, and Mukharā. The particular name is determined according to which love is dominant.[16]

Respect:
27. Those who think of themselves as inferior to Hari are considered to be His favored subordinates. The love found in them, which consists of honor, is called "Respect."[17]

28. This kind of love produces attachment to Hari and destroys affection for everything else.

An illustration is in the *Mukundamālā*:
29. I don't care if my residence is to be in heaven, on earth, or in hell, O Destroyer of Hell. My prayer is simply that at the moment of death I will think of your feet, which are far more beautiful than autumn lotuses.[18]

Friendship:
30. The wise have determined that those who consider themselves to be equal to Mukunda are his friends. Their love, which takes the form of the intimacy that comes from a sense of equality, is called "Friendship." It is free from restraint and produces such actions as joking and laughing.[19]

An illustration:
31. I had gone off desirous of seeing the flowering forest. When I returned, those boys — whose hearts are broken from just a moment of separation from me — saw me from a distance, and with their hair standing on end, played a game to see who could run and touch me first.

Another illustration:
32. Even though you arm-wrestle playfully with Śrīdāma and thereby destroy your

सद्यस्त्वया तदपि कत्थनमेव कृत्वा
देव्यै ह्रिये त्रयमदायि जलाञ्जलीनाम् ॥ (३२)

अथ वात्सल्यम्—

गुरवो ये हरेरस्य ते पूज्या इति विश्रुताः।
अनुग्रहमयी तेषां रतिर्वात्सल्यमुच्यते।
इदं लालन-भव्याशीश्चिबुकस्पर्शनादिकृत ॥ (३३)

यथा—

अग्रासि यन्निरभिसन्धिविरोधभाजः
कंसस्य किङ्करगणैर्गिरितोऽप्युदग्रैः।
गास्तत्र रक्षितुमसौ गहने मृदुर्मे
बालः प्रयात्यविरतं बत किं करोमि ? (३४)

यथा वा—

सुतमङ्गुलिभिः स्नुतस्तनी
चिबुकाग्रे दधती दयार्द्रधीः।
समलालयदालयात् पुरः
स्थितिभाजं व्रजराजगेहिनी ॥ (३५)

अथ प्रियता—

मिथो हरेर्मृगाक्ष्याश्च सम्भोगस्यादिकारणम्।
मधुरापरपर्याया प्रियताख्योदिता रतिः।
अस्यां कटाक्षभ्रूक्षेपप्रियवाणीस्मितादयः ॥ (३६)

यथा गोविन्दविलासे—

चिरमुत्कण्ठितमनसो राधामुरवैरिणोः कोऽपि।
निभृतनिरीक्षणजन्मा प्रत्याशा-पल्लवो जयति ॥ (३७)

यथोत्तरमसौ स्वादविशेषोल्लासमय्यपि।
रतिर्वासनया स्वाद्वी भासते कापि कस्यचित् ॥ इति मुख्या; (३८)

heap of pride by losing, O Dāmodara, still everyday you continue to boast and thereby wash your hands of all shame.

Parental Affection:
33. Hari's supervisors are considered to be his respected elders.[20] Their love, which consists of kindness, is called "Parental Affection". It produces such actions as caressing him, giving auspicious blessings, and tickling his chin.[21]

An illustration:
[Yaśodā says:]
34. That boy Kṛṣṇa is always going into the dense forest to watch over the cows, which are continually threatened by the huge, mountainous servants of Kaṃsa, who is extremely hostile for no reason whatsoever. Ah, what am I to do?

Another illustration:
35. The breasts of Yaśodā, wife of the king of Vraja, flowed with milk and her heart was filled with tenderness as she placed her fingers on the tip of the chin of her son, who was standing in front of the house, and gently began to caress him.

Amorous Love:
36. That love, which is the primary cause of the mutual sensual pleasure of Hari and the doe-eyed women, is called "Amorous Love" (*priyatā*); it is also known as "Sweet Love" (*madhurā*). It produces such acts as sidelong-glances, raising the eyebrows, love-talk, and smiles.[22]

An illustration is in the *Govindavilāsa*:
37. May that extraordinary sprout of anticipation, born from the desire to see each other in a secret place, grow victoriously for Rādhā and Kṛṣṇa, whose hearts have been longing for each other for a long time.

38. Even though Primary Love always consists of the joy of a particular taste, it is differentiated in a hierarchical manner as the five forms of love. The particular form that love takes for a given individual is determined by unconscious impressions from previous experiences (*vāsanā*s).[23]

अथ गौणी—

विभावोत्कर्षजो भावविशेषो योऽनुगृह्यते ।
सङ्कुचन्त्या स्वयं रत्या स गौणी रतिरुच्यते ॥ (३९)

हासो विस्मय उत्साहः शोकः क्रोधो भयं तथा ।
जुगुप्सा चेत्यसौ भावविशेषः सप्तधोदितः ॥ (४०)

अपि कृष्णविभावत्वमाद्यषट्कस्य सम्भवेत् ।
स्याद्देहादिविभावत्वं सप्तम्यास्तु रतेर्वशात् ॥ (४१)

हासादावत्र भिन्नेऽपि शुद्धसत्त्वविशेषतः ।
परार्थाया रतेर्योगाद् रतिशब्दः प्रयुज्यते ॥ (४२)

हासोत्तरा रतिर्या स्यात् सा हासरतिरुच्यते ।
एवं विस्मयरत्याद्या विज्ञेया रतयश्च षट् ॥ (४३)

कञ्चित् कालं क्वचिद्भक्ते हासाद्याः स्थायिताममी ।
रत्या चारुकृता यान्ति तल्लीलाद्यनुसारतः ॥ (४४)

तस्मादनियताधाराः सप्त सामयिका इमे ।
सहजा अपि लीयन्ते बलिष्ठेन तिरस्कृताः ॥ (४५)

काप्यव्यभिचरन्ती सा स्वाधारान् स्व-स्वरूपतः ।
रतिरात्यन्तिकस्थायी भावो भक्तजनेऽखिले ।
स्युरेतस्या विनाभावाद्भावाः सर्वे निरर्थकाः ॥ (४६)

विपक्षादिषु यान्तोऽपि क्रोधाद्याः स्थायितां सदा ।
लभन्ते रतिशून्यत्वान्न भक्तिरसयोग्यताम् ॥ (४७)

Secondary Love:

39. A particular emotion that is born from the excellence of the Excitants and is nourished by a Primary Love that has contracted[24] itself is called a Secondary Love (*gauṇī-rati*).

40. There are seven types of such particular emotions: Humor (*hāsa*), Amazement (*vismaya*), Effort (*utsāha*), Sorrow (*śoka*), Anger (*krodha*), Fear (*bhaya*), and Disgust (*jugupsā*).

41. Although the Excitant for the first six is Kṛṣṇa, the Excitant for the seventh is the body. This is because under the influence of love, there can never be any disgust for Kṛṣṇa.[25]

42. Here Humor and the other forms of Secondary Love are different from the forms of Primary Love in that they are not a special form of the pure and luminous quality;[26] however, because of their association with a Primary Love that is "supportive of another,"[27] the word "love" remains applicable.

43. Love that is predominantly humorous is called "Humorous Love" (*hāsa-rati*). In a like manner the other six forms of Secondary Love are to be understood.

44. In some situations for certain devotees, Humor and the other types of Secondary Love achieve the state of a Foundational Emotion when they become enhanced by a Primary Love as determined by specific forms of Kṛṣṇa's divine play (*līlā*).

45. Therefore, these seven forms of Secondary Love are only temporary and have no steady foundation. Though they occur naturally in some devotees, they disappear when overwhelmed by more powerful emotions.

46. A Primary Love never deviates from its own foundation or from its own nature, and is established as the perfect Foundational Emotion in all devotees. Without Primary Love, all other emotions are worthless.[28]

47. Although emotions such as anger always achieve the state of a Foundational Emotion in Kṛṣṇa's enemies, they are not suitable for Bhakti-Rasa, since they are devoid of love.[29]

अविरुद्धैरपि स्पृष्टा भावैः सञ्चारिणोऽखिलाः ।
निर्वेदाद्या विलीयन्ते नार्हन्ति स्थायितां ततः ॥ (४८)

इत्यतो मतिगर्वादिभावानां घटते न हि ।
स्थायिता कैश्चदिष्टापि प्रमाणं तत्र तद्विदः ॥ (४९)

सप्त हासादयस्त्वेते तैस्तैर्नीताः सुपुष्टताम् ।
भक्तेषु स्थायितां यान्तो रुचिमेभ्यो वितन्वते ॥ (५०)

तथा चोक्तम्—

अष्टानामेव भावानां संस्काराधायिता मता ।
तत्तिरस्कृतसंस्काराः परे न स्थायितोचिताः ॥ (५१)

तत्र हासरतिः—

चेतोविकासो हासः स्याद्वाग्वेषेहादिवैकृतात् ।
स दृग्विकासनासौष्ठ-कपोलस्पन्दनादिकृत् ॥ (५२)

कृष्णसम्बन्धिचेष्टोत्थः स्वयं सङ्कुचदात्मना ।
रत्यानुगृह्यमाणोऽयं हासो हासरतिर्भवेत् ॥ (५३)

यथा—

मया दृगपि नार्पिता सुमुखि! दध्नि तुभ्यं शपे
सखी तव निरर्गला तदपि मे मुखं जिघ्रति ।
प्रशाधि तदिमां मुधाच्छलितसाधुमित्यच्युते
वदत्यजनि दूतिका हसितरोधने न क्षमा ॥ (५४)

48.Even when they are reinforced by compatible emotions, all Transitory Emotions eventually fade away. Therefore, they are not worthy of being considered Foundational Emotions.

49. For this reason, Transitory Emotions such as understanding and arrogance are never Foundational Emotions, though they are declared to be so by some people.[30] Our authorities on this matter are such knowledgeable people as Bharata.[31]

50. But when the seven forms of Secondary Love attain the state of a Foundational Emotion in the devotees and are well nourished by the various Transitory Emotions, their enjoyment is expanded.

Thus it is said:
51. It has been determined that the eight forms of love (one Primary Love and seven Secondary Loves) are rooted in deep and lasting impressions, whereas other types of emotions (such as the Transitory Emotions) are not; therefore the latter are not proper Foundational Emotions.[32]

Humorous Love:
52. Humor is a cheerful expansion of the heart in response to some unusual change in speech, dress, or behavior. It causes the eyes to widen, and the nose, lips, and cheeks to quiver.

53. When humor is caused by some behavior of Kṛṣṇa and is nourished by a Primary Love that contracts itself, it becomes "Humorous Love" (*hāsa-rati*).[33]

An illustration:
[Rādhā was going with her girlfriends to worship the sun and were carrying pots of yogurt for the occasion. They stopped to gather flowers and Rādhā met Kṛṣṇa alone in the forest. They embraced and began to enjoy each other when a messenger of Rādhā's came upon them and caught Rādhā kissing Kṛṣṇa. The following is Kṛṣṇa's response.]
54. "Hey Beautiful-Faced Lady, I swear to you that I did not even look at your pots of yogurt, but your shameless friend suspects me anyway and is smelling my mouth to see if I have eaten any. Set her straight about my innocence!" Upon hearing Acyuta speak these words, the messenger was unable to stop her laughter.

अथ विस्मयरतिः—

लोकोत्तरार्थवीक्षादेर्विस्मयश्चित्तविस्तृतिः ।
अत्र स्युर्नेत्रविस्तार-साधूक्ति-पुलकादयः ।
पूर्वोक्तरीत्या निष्पन्नः स विस्मयरतिर्भवेत् ॥ (५५)

यथा—

गवां गोपालानामपि शिशुगणः पीतवसनो
लसच्छ्रीवत्साङ्कः पृथुभुजचतुष्कैर्धृतरुचिः ।
कृतस्तोत्रारम्भः स विधिभिरजाण्डालिभिरलं
परब्रह्मोल्लासान् वहति किमिदं हन्त किमिदम् ॥ (५६)

अथ उत्साहरतिः—

स्थेयसी साधुभिः श्लाघ्यफले युद्धादिकर्मणि ।
सत्वरा मानसासक्तिरुत्साह इति कीर्त्यते ॥ (५७)

कालानवेक्षणं तत्र धैर्यत्यागोद्यमादयः ।
सिद्धः पूर्वोक्तविधिना स उत्साहरतिर्भवेत् ॥ (५८)

यथा—

कालिन्दीतटभुवि पत्रशृङ्गवंशी-
निक्वाणैरिह मुखरीकृताम्बरायाम् ।
विस्फूर्जन्नघदमनेन योद्धुकामः
श्रीदामा परिकरमुद्भटं बबन्ध ॥ (५९)

अथ शोकरतिः—

शोकस्त्विष्टवियोगाद्यैश्चित्तक्लेशभरः स्मृतः ।
विलाप-पात-निःश्वास-मुखशोष-भ्रमादिकृत् ।
पूर्वोक्तविधिनैवायं सिद्धः शोकरतिर्भवेत् ॥(६०)

यथा श्रीदशमे (भा० १०/७/२५)—

रुदितमनुनिशम्य तत्र गोप्यो

Amazed Love:
55. "Amazement" is a loss of mind due to some extraordinary surprise. It produces behavior such as wide-opened eyes, glorifying speech, and goose bumps. When the amazement is caused by Kṛṣṇa and is associated with a contracting Primary Love, it becomes "Amazed Love" (*vismaya-rati*).

An illustration:
[Brahmā steals the cows and cowherd boys of Vraja and hides them in a cave to trick Kṛṣṇa, who responds by replacing them with duplicates produced out of himself. Upon seeing the reduplicated forms Brahmā says:]
56. All the young cows and cowherds are dressed in yellow, they bear the shining Śrīvatsa mark, their beauty is enhanced with four huge arms, they sing the praises of infinite universes, and they possess the excellent qualities of the Highest Reality. What's going on? Ah, what's going on?

Energetic Love:
57. "Effort" is a concentration of the mind that is quick and firm in mighty acts, such as war, and whose results are praised by the sages.

58. Effort involves perseverance, a disregard for time, and the abandonment of patience; when it is caused by Kṛṣṇa and is associated with a contracting Primary Love, it is perfected and becomes "Energetic Love" (*utsāha-rati*).

An illustration:
59. When the sky was filled with the sounds of a horn, a flute, and weapons on the bank of the Yamunā, Śrīdāmā resolutely girded his loins, eager to fight with Kṛṣṇa, the Destroyer of Demonic Agha, who was shouting out a challenge.[34]

Sorrowful Love:
60. Sorrow is defined as that burden of pain in the heart that is due to separation from the beloved. It produces weeping, falling to the ground, sighing, dryness of the mouth, and confusion. When it is caused by Kṛṣṇa and is associated with a contracting Primary Love, it is perfected and becomes "Sorrowful Love" (*śoka-rati*).

An illustration is in the Tenth Canto (Bh.P. 10.7.25):
61. When the force of the dust storm caused by the tornado abated, the gopīs heard

भृशमनुतप्तधियोऽश्रुपूर्णमुख्यः ।
रुरुदुरनुपलभ्य नन्दसूनुं
पवन उपारतपांशुवर्षवेगे ॥ (६१)

यथा वा—

अवलोक्य फणीन्द्रयन्त्रितं
तनयं प्राणसहस्रवल्लभम् ।
हृदयं न विदीर्यति द्विधा
धिगिमां मर्त्यतनोः कठोरताम् ॥ (६२)

अथ क्रोधरतिः—

प्रातिकूल्यादिभिश्चित्तज्वलनं क्रोध ईर्यते ।
पारुष्यभ्रुकुटीनेत्र-लौहित्यादि-विकारकृत् ॥ (६३)

एवं पूर्वोक्तवत्-सिद्धं विदुः क्रोधरतिं बुधाः ।
द्विधाऽसौ कृष्ण-तद्वैरिविभावत्वेन कीर्तिता ॥ (६४)

तत्र कृष्णविभावाः, यथा—

कण्ठसीमनि हरेर्द्युतिभाजं
राधिका-मणिसरं परिचित्य ।
तं चिरेण जटिला विकटभ्रू-
भङ्गभीमतरदृष्टि ददर्श ॥ (६५)

तद्वैरिविभावाः, यथा—

अथ कंस-सहोदरोग्रदावे
हरिमभ्युद्यति तीव्रहेतिभाजि ।
रभसादलिकाम्बरे प्रलम्ब-
द्विषतेऽभूद् भ्रुकुटीपयोदरेखा ॥ (६६)

अथ भयरतिः—

भयं चित्तातिचाञ्चल्यं मन्तुघोरेक्षणादिभिः ।
आत्मगोपन-हृच्छोष-विद्रव-भ्रमणादिकृत् ॥ (६७)

Yaśodā's wailing. Not seeing Nanda's son anywhere, they became greatly agitated and began to cry, soaking their faces with tears.

Another illustration:
[Upon seeing Kṛṣṇa captured by the snake demon Kāliya, Nanda laments:]
62. Seeing my son, who is dearer to me than a thousand lives, wrapped in the coils of the king of snakes, my heart still does not break in two. Shame on the hardness of this mortal body!

Angry Love:
63. Anger is defined as a burning in the heart when faced with conflict. It produces such things as harsh speech, frowning with knitted eyebrows, and a reddening of the eyes.

64. When it is caused by Kṛṣṇa and is associated with a contracting Primary Love, it is perfected and becomes "Angry Love" (*krodha-rati*). Angry Love is of two kinds: that which takes Kṛṣṇa as the Excitant, and that which takes an enemy of Kṛṣṇa as the Excitant.[35]

An illustration in which Kṛṣṇa is the Excitant:
65. Seeing Rādhā's shining necklace of pearls around the neck of Hari, Rādhā's mother-in-law, Jaṭilā, stared at him for a long time with a frightening look and a dreadful frown.[36]

An illustration in which Kṛṣṇa's enemy is the Excitant:
66. When Kaṃsa's brother became a violent weapon in the form of a fierce forest fire and surrounded Hari, Balarāma, the Enemy of Pralamba, immediately knitted his eyebrows in anger, thereby releasing what appeared to be a string of dark clouds onto the sky of his forehead.[37]

Fearful Love:
67. Fear is an extreme unsteadiness of the mind that is brought on by such things as one's own transgressions or some terrifying sight. It produces such reactions as hiding, dulling of the mind, flight, and aimless wandering.

निष्पन्नं पूर्ववदिदं बुधा भयरतिं विदुः ।
एषापि क्रोधरतिवद्‌द्विविधा कथिता बुधैः ॥ (६८)

तत्र कृष्णविभावाः, यथा—

याचितः पटिमभिः स्यमन्तकं
शौरिणा सदसि गान्दिनीसुतः ।
वस्त्रगूढमणिरेष मूढधी-
स्तत्र शुष्यदधरः क्लमं ययौ ॥ (६९)

दुष्टविभावजाः, यथा—

भैरवं रुवति हन्त गोकुल-
द्वारि वारिदनिभे वृषासुरे ।
पुत्रगुप्तिधृतयत्नवैभवा
कम्प्रमूर्तिरभवद् व्रजेश्वरी ॥ (७०)

अथ जुगुप्सारतिः—

जुगुप्सा स्यादहृद्यानुभवाच्चित्तनिमीलनम् ।
तत्र निष्ठीवनं वक्रकूणनं कुत्सनादयः ॥
रतेरनुग्रहाज्जाता सा जुगुप्सारतिर्मता ॥ (७१)

यथा—

यदवधि मम चेतः कृष्णपादारविन्दे
नव-नव-रसधामन्युद्यतं रन्तुमासीत् ।
तदवधि बत नारीसङ्गमे स्मर्यमाणे
भवति मुखविकारः सुष्ठु निष्ठीवनञ्च ॥ (७२)

रतित्वात् प्रथमैकैव सप्त हासादयस्तथा ।
इत्यष्टौ स्थायिनो यावद् रसावस्थां न संश्रिताः ॥ (७३)

चेत् स्वतन्त्रास्त्रयस्त्रिंशद्भवेयुर्व्यभिचारिणः ।
इहाष्टौ सात्त्विकाश्चैते भावाख्यास्तानसंख्यकाः ॥ (७४)

कृष्णान्वयाद् गुणातीत-प्रौढानन्दमया अपि ।
भान्त्यमी त्रिगुणोत्पन्न-सुखदुःखमया इव ॥ (७५)

68. When it is caused by Kṛṣṇa and is associated with a contracting Primary Love, it becomes "Fearful Love" (*bhaya-rati*). The wise have said that like Angry Love, it too is of two types (i.e., that which takes Kṛṣṇa as the Excitant, and that which takes an enemy of Kṛṣṇa as the Excitant).

An illustration in which Kṛṣṇa is the Excitant:
69. In the assembly, Kṛṣṇa angrily asked Akrūra, the son of Gāndhinī, for the Syamantaka jewel which he had hidden in his clothing; Akrūra was rendered senseless with fright and his mouth became dry.[38]

An illustration in which Kṛṣṇa's enemy is the Excitant:
70. Ah! When the bull demon roared violently like a thundering cloud at the entrance of the cowherd village, Yaśodā, queen of Vraja, trembled with fear and became single-mindedly intent upon protecting her son.

Disgusted Love:
71. Disgust is a withdrawal of the mind from an unpleasant experience. It produces such behavior as spitting, contorting the face, and words of contempt. When it is born from a supportive form of Primary Love, it is judged to be "Disgusted Love" (*jugupsā-rati*).[39]

An illustration:
72. Ever since my mind has begun to delight in the lotus-feet of Kṛṣṇa, which are the abode of new and ever-fresh Rasas, I spit and my face becomes contorted when remembering my sexual escapades with women.

73. Until Primary Love and the seven forms of Secondary Love reach the position of a Rasa, they remain the eight Foundational Emotions.

74. The Transitory Emotions counted independently are thirty-three; when combined with the eight Foundational Emotions and the Eight Responses there are forty-nine emotions in all.

75. Since all these emotions are associated with Kṛṣṇa, they completely transcend the three ordinary qualities of existence (*guṇas*) and consist of abundant joy (*ānanda*). Nevertheless, they appear as if they consist of the happiness and sorrow that is produced from the three ordinary qualities of existence.[40]

तत्र स्फुरन्ति ह्री-बोधोत्साहाद्याः सात्त्विका इव ।
तथा राजसवद् गर्व-हर्ष-सुप्ति-हसादयः ।
विषाद-दीनता-मोह-शोकाद्यास्तामसा इव ॥ (७६)

प्रायः सुखमयाः शीता उष्णा दुःखमया इह ।
चित्रेयं परमानन्द-सान्द्राप्युष्णा रतिर्मता ॥ (७७)

शीतैर्भावैर्बलिष्ठैस्तु पुष्टा शीतायते ह्यसौ ।
उष्णैस्तु रतिरत्युष्णा तापयन्तीव भासते ।
विप्रलम्भे ततो दुःखभराभासकृदुच्यते ॥ (७८)

रतिर्द्विधापि कृष्णाद्यैः श्रुतैरवगतैः स्मृतैः ।
तैर्विभावादितां यद्भिस्तद्भक्तेषु रसो भवेत् ॥ (७९)

यथा दध्यादिकं द्रव्यं शर्करा-मरिचादिभिः ।
संयोजनविशेषेण रसालाख्यो रसो भवेत् ॥ (८०)

तदत्र सर्वथा साक्षात् कृष्णाद्यनुभवाद्भुतः ।
प्रौढानन्दचमत्कारो भक्तैः कोऽप्यनुरस्यते ॥ (८१)

स रत्यादिविभावाद्यैरेकीभावमयोऽपि सन् ।
ज्ञप्ततत्तद्विशेषश्च तत्तदुद्भेदतो भवेत् ॥ (८२)

तथा चोक्तम्—

प्रतीयमानाः प्रथमं विभावाद्यास्तु भागशः ।
गच्छन्तो रसरूपत्वं मिलिता यान्त्यखण्डताम् ॥ (८३)

यथा मरिचखण्डादेरेकीभावे प्रपानके ।
उद्भासः कस्यचित् क्वापि विभावादेस्तथा रसे इति ॥ (८४)

76. Therefore, such emotions as shyness, awakening, and effort appear to be related to the pure quality (*sāttvika-guṇa*); such emotions as arrogance, happiness, dreaming, and humor appear to be related to the energetic quality (*rājasa-guṇa*); and such emotions as grief, depression, confusion, and sorrow appear to be related to the heavy quality (*tāmasa-guṇa*).

77. Happy emotions are generally cool and the sad emotions are generally hot. What is amazing here is that even though love is a concentration of the highest joy (*paramānanda*) it can appear to be hot.[41]

78. When nourished by powerful cool emotions love becomes cooling, but when nourished by hot emotions it appears very hot, as if it were heating. Therefore, in separation it is called the semblance of the burden of sorrow.

79. Both types of love (Primary and Secondary) are transformed into Rasa in the devotees when they hear, see, or remember Kṛṣṇa and related factors that function as the Excitants and the other related aesthetic components.[42]

80. Just as a substance consisting of yogurt and other ingredients is mixed in a special way with sugar and spices becomes the drink called Rasāla,

81. so here too, in the same way, the devotees relish the inexpressible wonder of abundant joy (i.e., Rasa) from a direct experience of Kṛṣṇa and the other aesthetic components.[43]

82. Even though the Rasa has become one with love and the other aesthetic components, such as the Excitant, the special qualities of the various components of the Rasa can be perceived distinctly.[44]

For as it is said:
83. The Excitants and other aesthetic components are first recognized as separate units, but upon becoming Rasa, they are mixed and achieve a seamless unity.

84. Sometimes the individual ingredients can be tasted in sherbet, even though there is a oneness of the sugar and spices. In a like manner, the individual Excitants and other aesthetic components can sometimes be experienced distinctly in Rasa, even though they have achieved a oneness.

रतेः कारणभूता ये कृष्णकृष्णप्रियादयः ।
स्तम्भाद्याः कार्यभूताश्च निर्वेदाद्याः सहायकाः ॥ (८५)

हित्वा कारण-कार्यादि-शब्दवाच्यत्वमत्र ते ।
रसोद्बोधे विभावादि-व्यपदेशत्वमाप्नुयुः ॥ (८६)

रतेस्तु तत्तदास्वादविशेषायातियोग्यताम् ।
विभावयन्ति कुर्वन्तीत्युक्ता धीरैर्विभावकाः ॥ (८७)

ताञ्चानुभावयन्त्यन्तस्तन्वन्त्यास्वादनिर्भराम् ।
इत्युक्ता अनुभावास्ते कटाक्षाद्याः स-सात्त्विकाः ॥ (८८)

सञ्चारयन्ति वैचित्रीं नयन्ते तां तथाविधाम् ।
ये निर्वेदादयो भावास्ते तु सञ्चारिणो मताः ॥ (८९)

एतेषान्तु तथाभावे भगवत्काव्यनाट्ययोः ।
सेवामाहुः परं हेतुं केचित्तत्पक्षरागिणः ॥ (९०)

किन्तु तत्र सुदुस्तर्कमाधुर्याद्भुतसम्पदः ।
रतेरस्याः प्रभावोऽयं भवेत् कारणमुत्तमम् ॥ (९१)

महाशक्तिविलासात्मा भावोऽचिन्त्यस्वरूपभाक् ।
रत्याख्य इत्ययं युक्तो न हि तर्केण बाधितुम् ।
भारताद्युक्तिरेषा हि प्राक्तनैरप्युदाहृता ॥ (९२)

यथोक्तमुद्यमपर्वणि—

अचिन्त्याः खलु ये भावा न तांस्तर्केण योजयेत् ।
प्रकृतिभ्यः परं यच्च तदचिन्त्यस्य लक्षणम् ॥ इति । (९३)

विभावतादीनानीय कृष्णादीन्मञ्जुला रतिः ।
एतैरेव तथाभूतैः स्वं संवर्धयति स्फुटम् ॥ (९४)

85. Kṛṣṇa and Kṛṣṇa's dear devotees are the "cause" (*kāraṇa*) of love (*rati*); emotions such as stupefaction are the "results" (*kārya*) of love, and such emotions as indifference are its "companions" (*sahāyaka*).

86. In the context of Rasa, the ordinary meaning of the terms "cause," "results," and "companions" is left behind and they assume the names "Excitant" (*vibhāva*), "Indications" (*anubhāva*),[45] and "Transitory Emotions" (*vyabhicāri-bhāva*).

87. The Excitants are so called by the wise because they make possible the various kinds of special experiences of love.

88. Such actions as as sidelong glances, along with the Responses, are-called Indications because they allow the love to be perceived and cause a deep experience of the love to permeate the heart.

89. Emotions such as indifference are judged to be Transitory Emotions because they cause love to wander and in this way lead to variety in the love.

90. Some scholars partial to poetry and drama are of the opinion that the involvement in poetry and drama about the Lord is the primary cause of the aforementioned aesthetic components.[46]

91. However, the ultimate cause of the aesthetic components is the power of love itself, which is the wonderful perfection of a sweetness (*mādhurya*) that is beyond reason.[47]

92. That emotion called love (*rati*) shares in the inconceivable divine nature (*acintyasvarūpa*) and its essence is the playful emanation of the great power (*mahāśakti*).[48] As such, it cannot be invalidated by reason. Indeed, the ancient ones have illustrated this with a passage from the *Mahābhārata*.

It is said in the Udyama Parva:
93. Those emotions that are inconceivable are unable to unite with reason. "Inconceivable" is defined as something that is beyond all ordinary nature.

94. This charming love makes Kṛṣṇa and related factors into an Excitant and other related aesthetic components, and then expands itself by means of these very components.[49]

यथा स्वैरेव सलिलैः परिपूर्य बलाहकान् ।
रत्नालयो भवत्येभिर्वृष्टैस्तैरेव वारिधिः ॥ (९५)
नवे रत्यङ्कुरे जाते हरिभक्तस्य कस्यचित् ।
विभावत्वादिहेतुत्वं किञ्चित् तत् काव्यनाट्ययोः ॥ (९६)

हरेरीषच्छ्रुतिविधौ रसास्वादः सतां भवेत् ।
रतेरेव प्रभावोऽयं हेतुस्तेषां तथाकृतौ ॥ (९७)

माधुर्याद्याश्रयत्वेन कृष्णादींस्तनुते रतिः ।
तथानुभूयमानास्ते विस्तीर्णां कुर्वते रतिम् ॥ (९८)

अतस्तस्य विभावादिचतुष्कस्य रतेरपि ।
अत्र साहायकं व्यक्तं मिथोऽजस्रमवेक्ष्यते ॥ (९९)

किन्त्वेतस्याः प्रभावोऽपि वैरूप्ये सति कुञ्चति ।
वैरूप्यन्तु विभावादेरनौचित्यमुदीर्यते ॥ (१००)

अलौकिक्या प्रकृत्येयं सुदुरूहा रसस्थितिः ।
यत्र साधारणतया भावाः साधु स्फुरन्त्यमी ॥ (१०१)

एषां स्व-पर-सम्बन्धनियमानिर्णयो हि यः ।
साधारण्यं तदेवोक्तं भावानां पूर्वसूरिभिः ॥ (१०२)

तदुक्तं श्रीभरतेन—

शक्तिरस्ति विभावादेः क्वापि साधारणीकृतौ ।
प्रमाता तदभेदेन स्वयं यया प्रतिपद्यते ॥ इति । (१०३)

दुःखादयः स्फुरन्तोऽपि जातु स्वीयतया हृदि ।
प्रौढानन्दचमत्कारचर्वणामेव तन्वते ॥ (१०४)

पराश्रयतयाप्येते जातु भान्तः सुखादयः ।
हृदये परमानन्द-सन्दोहमुपचिन्वते ॥ (१०५)

95. This process is just like the ocean which, having filled clouds with its own water, increases itself by means of this very rain water.[50]

96. In the case of an inexperienced devotee who has just experienced a young sprout of love, a poem or drama about Hari may be somewhat effective in providing the Excitants and other aesthetic components.[51]

97. But saints with a mature love experience Rasa upon hearing about Hari in the slightest degree; and in this case, the cause of the aesthetic components is clearly the powerful influence of their love.[52]

98. Love makes Kṛṣṇa and related factors vessels of sweetness, and then when Kṛṣṇa and the related factors are experienced as such, they expand the love.

99. Therefore, here a perpetual and mutual support can clearly be seen between this love (the Foundational Emotion) and the four aesthetic components of the Excitants, the Indications, the Responses, and the Transitory Emotions.

100. But when there is a deformity in the Excitant or other aesthetic components, then even the power of love contracts itself. A deformity is defined as an impropriety (*anaucityam*) in the aesthetic components.[53]

101. Because of its extraordinary (*alaukika*) nature, the state of Rasa, wherein all the aesthetic components clearly appear as "generalized" (*sādhāraṇatā*), is extremely difficult to understand.[54]

102. Ancient sages have defined the "generalization" (*sādhāraṇya*) of the aesthetic components as the disregard of the sense of "my" and "another."[55]

Śrī Bharata has said:
103. In generalized actions there is a special power of the Excitants and other aesthetic components by which the experiencer apprehends them as his own.[56]

104. In aesthetic experience, even if one sometimes experiences a sorrow that appears to relate to one's self, the wonder of concentrated joy is still experienced.[57]

105. Also, the abundance of supreme joy increases when happy emotions appear in the heart, although sometimes they seem to belong to another.[58]

सद्भावश्चेद्विभावादेः किञ्चिन्मात्रस्य जायते ।
सद्यश्चतुष्टयाक्षेपात् पूर्णतैवोपपद्यते ॥ (१०६)

किञ्च—

रतिः स्थितानुकार्येषु लौकिकत्वादिहेतुभिः ।
रसः स्यान्नेति नाट्यज्ञा यदाहुर्युक्तमेव तत् ॥ (१०७)

अलौकिकी त्वियं कृष्णरतिः सर्वाद्भुताद्भुता ।
योगे रसविशेषत्वं गच्छन्त्येव हरिप्रिये ॥ (१०८)

वियोगे त्वद्भुतानन्दविवर्तत्वं दधत्यपि ।
तनोत्येषा प्रगाढार्तिभराभासत्वमूर्जिता ॥ (१०९)

तत्रापि बल्लवाधीशनन्दनालम्बना रतिः ।
सान्द्रानन्द-चमत्कार-परमावधिरिष्यते ॥ (११०)

यत्सुखौघलवागस्त्यः पिबत्येव स्वतेजसा ।
रमेशमाधुरी-साक्षात्कारानन्दाब्धिमप्यलम् ॥ (१११)

किञ्च—

परमानन्द-तादात्म्याद् रत्यादेरस्य वस्तुतः ।
रसस्य स्वप्रकाशत्वमखण्डत्वञ्च सिध्यति ॥ (११२)

पूर्वमुक्ताद् द्विधाभेदान्मुख्यगौणतया रतेः ।
भवेद्भक्तिरसोऽप्येष मुख्यगौणतया द्विधा ॥ (११३)

पञ्चधापि रतेरैक्यान्मुख्यस्त्वेक इहोदितः ।
सप्तधात्र तथा गौण इति भक्तिरसोऽष्टधा ॥ (११४)

तत्र मुख्यः—

मुख्यस्तु पञ्चधा शान्तः प्रीतः प्रेयांश्च वत्सलः ।
मधुरश्चेत्यमी ज्ञेया यथापूर्वमनुत्तमाः ॥ (११५)

106. If a true emotion (*sad-bhāva*) is born from only slight exposure to one of the aesthetic components, then it will proceed to the full state of Rasa from the immediate supplementation of the other four aesthetic components.[59]

107. The knowers of drama are of the opinion that love (the Foundational Emotion) situated in the original characters by ordinary causes cannot become Rasa.[60] What they say is correct.

108. However, the extraordinary love for Kṛṣṇa (*Kṛṣṇa-rati*), which is the wonder of all wonders, does proceed to a special Rasa in the beloved ones of Hari in union with Him.[61]

109. In separation, however, even though this powerful love is really a mature and wonderful joy, it assumes the semblance of excessive pain.

110. Therefore, that love that takes the son of the chief of the cowherds as its Substantial Excitant reaches the highest limit of the wonder of the most concentrated joy.[62]

111. Just as the sage Agastya instantly drinks up the entire ocean by his own power, so too does this special love (which has Kṛṣṇa of Vraja as its object) drink up the sweet ocean of joy resulting from the direct perception of other forms of divinity, such as the Lord of Rukmiṇī.[63]

112. In fact, since the Foundational Emotion of love and all the other aesthetic components are identical with the highest joy (*paramānanda*),[64] the self-manifesting and indivisible nature of Rasa is established.

113. Love was previously declared to be divided into two types: Primary and Secondary. Accordingly, Bhakti-Rasa is also of two types: Primary and Secondary.

114. Although love has a fivefold nature, because of its unity the Primary Rasas are here counted as one; when combined with the seven Secondary Rasas, the Bhakti-Rasas number eight.

Primary Bhakti-Rasas:
115. The fivefold Primary Bhakti-Rasas are Peacefulness (*śānta*), Respectfulness (*prīta*), Companionship (*preyas*), Parental Affection (*vatsala*), and Amorousness (*madhura*). These are to be regarded in a hierarchical manner in which the first is considered the lowest.

अथ गौण:—

हास्योऽद्भुतस्तथा वीरः करुणो रौद्र इत्यपि ।
भयानकः सबीभत्स इति गौणश्च सप्तधा ॥ (११६)

एवं भक्तिरसो भेदाद् द्वयोर्द्वादशधोच्यते ।
वस्तुतस्तु पुराणादौ पञ्चधैव विलोक्यते ॥ (११७)

श्वेतश्चित्रोऽरुणः शोणः श्यामः पाण्डुरपिङ्गलौ ।
गौरो धूम्रस्तथा रक्तः कालो नीलः क्रमादमी ॥ (११८)

कपिलो माधवोपेन्द्रौ नृसिंहो नन्दनन्दनः ।
बलः कूर्मस्तथा कल्की राघवो भार्गवः किरिः ।
मीन इत्येषु कथिताः क्रमाद् द्वादश देवताः ॥ (११९)

पूर्तेर्विकाश-विस्तार-विक्षेप-क्षोभतस्तथा ।
सर्वभक्तिरसास्वादः पञ्चधा परिकीर्तितः ॥ (१२०)

पूर्तिः शान्ते विकाशस्तु प्रीतादिष्वपि पञ्चसु ।
वीरेऽद्भुते च विस्तारो विक्षेपः करुणोग्रयोः ।
भयानकेऽथ बीभत्से क्षोभो धीरैरुदाहृतः ॥ (१२१)

अखण्डसुखरूपत्वेऽप्येषामस्ति क्वचित् क्वचित् ।
रसेषु गहनास्वादविशेषः कोऽप्यनुत्तमः ॥ (१२२)

प्रतीयमाना अप्यज्ञैर्ग्राम्यैः सपदि दुःखवत् ।
करुणाद्या रसाः प्राज्ञैः प्रौढानन्दमया मताः ॥ (१२३)

अलौकिकविभावत्वं नीतेभ्यो रतिलीलया ।
सदुक्त्या च सुखं तेभ्यः स्यात् सुव्यक्तमिति स्थितिः ॥ (१२४)

तथा च नाट्यादौ—

करुणादावपि रसे जायते यत् परं सुखम् ।
सुचेतसामनुभवः प्रमाणं तत्र केवलम् ॥ (१२५)

Secondary Bhakti-Rasas:
116. The seven Secondary Bhakti-Rasas are: Humorousness (*hāsya*), Wonder (*adbhuta*), Heroism (*vīra*), Compassion (*karuṇa*), Fury (*raudra*), Dreadfulness (*bhayānaka*), Abhorrence (*bībhatsa*).

117. Thus, from this twofold division, Bhakti-Rasa is said to be of twelve kinds. But, in fact, in the Purāṇas only five kinds are to be seen.[65]

118. The colors of the twelve Bhakti-Rasas are, respectively: white, variegated, pink, crimson, dark blue, pale yellow, bright yellow, golden, purple, red, black, and blue.

119. The gods of the twelve Bhakti-Rasas are, respectively: Kapila, Mādhava, Upendra, Nṛsiṃha, Nandanandana, Balarāma, Kūrma, Kalkī, Rāghava (Rāma), Bhārgava (Paraśurāma), Kiri (Varāha), and Mīna.[66]

120. The aesthetic experience of all Bhakti-Rasas is said to be of five kinds: 1) completion (*pūrtti*), 2) openness (*vikāśa*), 3) expansion (*vistāra*), 4) bewilderment (*vikṣepa*), and 5) agitation (*kṣobha*).

121. The wise have declared that in the Peaceful Rasa there is "completion;" in Respectfulness, Companionship, Parental Affection, Amorousness, and Humorousness there is "openness;" in Wonder and Heroism there is "expansion;" in Compassion and Fury there is "bewilderment;" and in Dreadfulness and Abhorrence there is "agitation."

122. Even though all the Rasas are of a nature that is entirely pleasurable, from time to time there is an inexplicable kind of special experience in the Rasas.

123. Even though such Rasas as Compassion immediately strike both the ignorant and the uncouth rustics as sorrowful, the cultured know them truly to consist of abundant joy (*ānanda*).[67]

124. It is well established that happiness can clearly result from such Rasas (as Compassion) when by the play of love and the instruction of the wise the extraordinary (i.e., Kṛṣṇa) becomes their Excitant.

As it says in the dramatic literature:
125. That even a Rasa like Compassion can produce supreme happiness
needs no other proof than the fact that the intelligent experience it as such.[68]

सर्वज्ञ करुणाख्यस्य रसस्यैवोपपादनात् ।
भवेद् रामायणादीनामन्यथा दुःखहेतुता ॥ (१२६)

तथात्वे राम–पादाब्जप्रेमकल्लोलवारिधिः ।
प्रीत्या रामायणं नित्यं हनुमान् शृणुयात् कथम् ॥ (१२७)

अपि च—

सञ्चारी स्यात् समोना वा कृष्णरत्याः सुहृद्रतिः ।
अधिका पुष्यमाणा चेद्भावोल्लास इतीर्यते ॥ (१२८)

फल्गुवैराग्यनिर्दग्धाः शुष्कज्ञानाश्च हैतुकाः ।
मीमांसका विशेषेण भक्त्यास्वादबहिर्मुखाः ॥ (१२९)

इत्येष भक्तिरसिकैश्चौरादिव महानिधिः ।
जरन्मीमांसकाद् रक्ष्यः कृष्णभक्तिरसः सदा ॥ (१३०)

सर्वथैव दुरूहोऽयमभक्तैर्भगवद्रसः ।
तत्पादाम्बुजसर्वस्वैर्भक्तैरेवानुरस्यते ॥ (१३१)

व्यतीत्य भावनावर्त्म यश्चमत्कारभारभूः ।
हृदि सत्त्वोज्ज्वले बाढं स्वदते स रसो मतः ॥ (१३२)

भावनायाः पदे यस्तु बुधेनानन्यबुद्धिना ।
भाव्यते गाढसंस्कारैश्चित्ते भावः स कथ्यते ॥ (१३३)

126. If this were not so, then works such as the *Rāmāyana* would cause sorrow, since the Rasa called Compassion appears throughout it.

127. But if this were the case, then how could Hanumān, who is an ocean filled with waves of supreme love for the lotus-feet of Rāma, listen continually to the *Rāmāyana* with pleasure?

Moreover,
128. If the love for a friend (with similar devōtional feelings) is the same as or less than the love for Kṛṣṇa, then it is a Transitory Emotion; but if this love grows to the point where it exceeds the love for Kṛṣṇa, then it is called "Emotional Rapture" (*bhāvollāsa*).[69]

129. Those who are burned out by worthless asceticism, those who possess dry knowledge,[70] the logicians, and especially the Mīmāṃsakas (specialists of rituals designed to control *karma*) are all incapable of experiencing devotion.

130. Because of this, the connoisseurs of devotion should always protect the Rasa of devotion to Kṛṣṇa from the dried-up old Mimāṃsakas, just as one would protect a valuable treasure from a thief.

131. The Rasa associated with the Lord is incomprehensible in every respect for those without devotion; it can be relished only by those devotees who have made the lotus-feet of Kṛṣṇa their all-in-all.

132. Rasa is judged to be that which passes beyond the course of contemplation (*bhāvanā*) and becomes an experience of abundant amazement that is relished intensely in a heart illuminated by purity.[71]

133. Emotion (*bhāva*), however, is said to be that state of contemplation (*bhāvanā*) which is experienced by means of the deep unconscious impressions (*saṃskāras*)[72] in the heart of a wise person with focused intelligence.

गोपालरूपशोभां, दधदपि रघुनाथ-भावविस्तारी ।
तुष्यतु सनातनात्मा, दक्षिणविभागे सुधाम्बुनिधेः ॥ (१३४)

॥ इति श्रीभक्तिरसामृतसिन्धौ दक्षिणविभागे
स्थायिभाव-लहरी पञ्चमी ॥
॥ इति श्रीभक्तिरसामृतसिन्धौ सामान्य-भगवद्भक्तिरस-निरूपको नाम
दक्षिणविभागः समाप्तः ॥

134. May the Eternal Lord, who expands the Bhāva of Raghunātha (i.e., Rāma) by assuming the beautiful form of Gopāla, be pleased with this Southern Quadrant of the *Ocean of the Essence of Devotional Rasa.*

[This verse can also be translated as:]
134. May Sanātana Gosvāmin, who enhances the Bhāva of Raghunātha Dāsa Gosvāmin while enlightening Gopāla Bhaṭṭa Gosvāmin and Rūpa Gosvāmin, be pleased with this Southern Quadrant of this *Ocean of the Essence of Devotional Rasa.*

This concludes the Fifth Wave of the Southern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Foundational Emotions."

Thus ends the Second Division of the
Ocean of the Essence of Devotional Rasa
entitled
"Explanation of the General Characteristics of Devotional Rasa."

NOTES

1. The Foundational Emotion is so named because it dominates all other emotions, is stable whereas all other types of emotions are unstable, and is the very root of all other emotions. Jīva explains that such emotions as Humor are compatible, and such emotions as Anger are incompatible. These emotions relate specifically to the Secondary types of love (see verses 39-40 below). If love did not dominate them, they would not be considered Foundational Emotions for Kṛṣṇa Bhakti.

2. These are the same terms Rūpa used to define Bhāva in 1.3.1. In his commentary on 1.3.1 Jīva explains that this *śuddhasattvaviśeṣātmā* is an aspect of Kṛṣṇa's Hlādinī śakti, his "power of joy," which is the highest expression of his essential nature. In his commentary on 2.5.1 Jīva reminds us that the Foundational Emotion (*sthāyi-bhāva*) is like a sunbeam of supreme love (*prema*), the image evoked in 1.3.1.

3. This is the state in which Primary Love exists in the manifestation of a Secondary Love. See verses 39 and 42 below.

4. Viśvanātha supplies the term "Servitude" (*dāsya*) as a common synonym for "Respect" (*prīti*), and "Eroticism" (*śṛṅgāra*) as a common synonym for "Amorousness" (*priyatā*).

5. Viśvanātha explains that just as the sun is one color so love is one, but just as the color of the light of the sun is determined by the color of the jewel through which it shines, so the particular flavor that love takes is determined by the particular nature of the individual experiencing it. The Sanskrit term I have translated as "individual" is *pātra*, which literally means "vessel," making it cognate with the term *āśraya*.

6. These are Indications (*anubhāvas*) of this particular Foundational Emotion.

7. The point here is that although this person was moved by the sight of Kṛṣṇa, no special relationship with Kṛṣṇa resulted from the encounter. This is also true in the next verse.

8. This kind of love is variable and assumes the form of the love of whichever devotee is currently influencing the practitioner. This situation is compared to a translucent crystal that assumes the hue of whatever color is placed near it.

9. Jīva explains that these are persons who have not yet developed a particular emotional relationship with Kṛṣṇa, but who have achieved some degree of attraction for him because of their exposure to scripture. Because of this their worship is not focused on a single relationship.

10. *Nirvikalpa* is a technical term that refers to a refined type of meditative state, or *samādhi*, in the yogic traditions.

11. The state referred to here is very close to that expressed in the second and third of Patañjali's yoga sūtras. Jīva, however, still connects this to that rare devotion to Viṣṇu that is expressed in Bh.P. 6.14.5 and *Bhagavad-gītā* 14.27.

12. "Myness" (*mamatā*) is a positive term in the context of Kṛṣṇa bhakti. Viśvanātha comments that it is defined by the thought that "Bhagavān is my lord," or "He is my friend." It is a crucial

ingredient of the particular relationship with Kṛṣṇa. Rūpa places those who experience Ultimate Reality as their own highest Self (*paramātman*) in the category of Peaceful Love. What distinguishes devotees of Peaceful Love specifically from other types of self-realized beings, however, is their desire for Kṛṣṇa (although yet in his majestic [*aiśvarya*] form), which destroys their attraction for the unqualified absolute (*nirviśeṣa Brahman*).

13. Sanaka is one of the great celibate sages who were born from the mind of Brahmā. He is an example of a self-realized sage who is open to moving onto the even higher level of Kṛṣṇa bhakti.

14. The point here is that in order for the experience of bliss to occur one has to establish a relationship with Kṛṣṇa. The Peaceful (*śanta*) type of love primarily involves a perception of Kṛṣṇa as the undifferentiated Brahman. What this type of love lacks is the perception of Kṛṣṇa as a distinct "person" (*puruṣottama*) with whom one can have a relationship (*sambandha*). In this type of love Kṛṣṇa is still the object (*viṣaya*), and this is why this emotion is included in Rūpa's system, but there is no desire to please or worship Kṛṣṇa through acts of service (*sevā*). The lack of a significant sense of myness (*mamatā*) and a desire to serve (*sevā*) separates the Peaceful type of love from the other four types of Primary Love.

15. Although such emotions as hatred and fear are recognized as being useful for bhakti, finally they are rejected since they not considered to be "kind." (See verse 47 below.) The three emotions listed in this verse, however, do involve the important ingredient of kindness. They are also distinguished from the previous type of love, namely Tranquil Love, in that they involve *mamatā*, the sense that "Kṛṣṇa is mine."

16. Respect and Friendship are combined in Uddhava, but Respect is dominant; Respect and Friendship are combined in Bhīma, but Friendship is dominant; Respect and Parental Affection are combined in Mukharā (Kṛṣṇa's wet-nurse), but Parental Affection is dominant.

17. Jīva glosses Respect as "love consisting of an identity (*abhimāna*) of inferiority" (*nyūnatā-abhimāna-maya-rati*). Note that although the term *abhimāna* has negative connotations in many of the ascetic traditions, here it has the positive sense of an "identity" that links one in a relationship with Kṛṣṇa.

18. Although the attitude here is subservient, there is a sense of myness and a desire to serve Kṛṣṇa, the two features distinguishing the higher forms of love from Nondistinct Love.

19. The intimacy and sense of equality are what distinguish this type of love from Respect. Jīva glosses Friendship as "love consisting of an identity of equality" (*tulyatva-abhimāna-maya-rati*). Once again, note the positive use of the term *abhimāna*.

20. Although, in reality, Kṛṣṇa is superior to all, for the sake of relishing Rasa, he appears as a small and helpless child. This apparent transformation is an important ingredient of the love-play of Vraja.

21. Jīva glosses Parental Affection as "love consisting of an identity of elderness (*gurutva-abhimāna-maya-rati*).

22. Jīva makes it clear that for this type of love Kṛṣṇa is the "object" (*viṣaya*) for the devotees, and the devotees themselves are the "objects" for Kṛṣṇa. In this sense Amorous Love is declared

to be "mutual." Jīva goes on to mark the latter kind of love (wherein the devotees are the objects) as an Enhancing Excitant (*uddīpana-vibhāva*) of the former (wherein Kṛṣṇa is the object for the devotees).

23. The specific order of hierarchy is as follows: Amorous Love is greater than Parental Affection, which is greater than Friendship, which is greater than Respect, which is greater than Nondistint Love. The ranking depends upon the power of attraction (*utkarṣa*) inherent in each emotion. The *vāsanās* are karmic residues from previous lives or experiences that determine one's present disposition. Viśvanātha makes it clear that the hierarchy implies a lower form of love is present in the higher, but not the other way around. There is no Amorousness in Parental Affection, for example, but there might be Parental Affection in Amorousness.

24. Contraction here means that the Primary Love pulls in and conceals its dominant nature so that the nature of the Secondary Love can shine forth. Though concealed, however, the Primary Love remains the animating force. Jīva has an interesting explanation of this. He says people sitting on a platform make a lot of noise, not the platform itself; however, in a figurative sense it is said that the platform is noisy. In a similar manner, he explains, the Secondary Love (the platform) is called love by its association with the Primary Love (the noisy people on the platform).

25. The major difference between ordinary fear or sorrow and the Fear or Sorrow referred to here, is that here fear and sorrow are under the influence of a Primary Love (which is has contracted itself, but remains the animating force. Being animated by Primary Love, these secondary emotions too are forms of love. But in any case, Kṛṣṇa cannot be the object of disgust.

26. As defined in 1.3.1, the pure and luminous quality (*śuddha-sattva*) is the essential characteristic of the *bhāva* of love.

27. That is, the Secondary Loves are animated by a contracted Primary Love, which does possess the special and pure and luminous quality of *śuddha-sattva*. See verse 5 above. The seven types of Secondary Love possess no love themselves, but being animated by a Primary Love become a form of love (*rati*).

28. The point here is that a Primary Love is always present, even when a Secondary Love is manifest.

29. The great exemplars of such emotions are Kaṃsa and Śiśupāla.

30. Bhoja does not seem to make a sharp distinction between the Foundational Emotions and the Transitory Emotions. Perhaps his position is what Rūpa has in mind here.

31. I follow Jīva's gloss of knowledgeable people as "Bharata and others."

32. Viśvanātha explains that even when a Secondary Love is unmanifest, it still exists in latent form (via its *saṃskaras*), but when a Transitory Emotion is no longer manifest it completely vanishes. However, the Transitory Emotions — though they cannot become Foundational Emotions — can serve to promote the Secondary Loves so that their enjoyment is enhanced. The secondary emotions become Secondary Loves when associated with a Primary Love. Again, love (*rati*) is the only Foundational Emotion, or *sthāyi-bhāva*, of Bhakti-Rasa.

33. That is, the humor must be directed toward Kṛṣṇa (the *viṣaya*) and in association with a Primary Love (*mukhyā-rati*) in order to be considered a Foundational Emotion of Kṛṣṇa bhakti. Specifically, this involves only a Primary Love that contracts itself and supports another (*parārthā-mukhyā-rati*), since a self-supporting Primary Love (*svārthā mukhyā-rati*) would overwhelm it.

34. Here the eagerness to fight with Kṛṣṇa is still a sign of Śrīdāmā's great love for him.

35. Specifically the "object" of the Substantial Excitant (*viṣaya-ālambana-vibhāva*).

36. Jīva comments that the assumption here is that Jaṭilā loves Kṛṣṇa; otherwise this would not be Angry Love.

37. Here the anger is motivated by a love for Kṛṣṇa. In this case, the objects of the love and anger are different.

38. Here too, Akrūra loves Kṛṣṇa, although in this case that love is covered by fear.

39. It was established in verse 41 above that Kṛṣṇa is never the object of this kind of love. This is made clear in the following verse.

40. The point being made here is that since Kṛṣṇa himself consists of joy and transcends the three ordinary qualities of existence (as stated in Bh.P. 11.25.24), so do all emotions associated with him. How then can sorrowful emotions, such as grief, be associated with Kṛṣṇa? Jīva answers this by explaining that joy underlies all the devotional emotions, but to enhance the joy of reunion, the devotees must experience the grief or sorrow of separation from him. So whereas these emotions appear sorrowful, as ingredients of the dynamic play of love they are really forms of joy.

41. Again, the point is that whereas the love for Kṛṣṇa is always delightful (cool), it can appear to be distressful (hot). In this case, the heat is understood to come from the hot emotions themselves, such as grief, not from the love, which is ever joyful. The sorrow involved in the love of Kṛṣṇa, then, must be a "semblance" of sorrow, as is stated in the following verse. In sum, even the distress of sorrow is a joyful experience when it is associated with Kṛṣṇa.

42. This is another clear indication of Rūpa's view on the relationship between the Foundational Emotion (*sthāyi-bhāva*) and Rasa. Whereas theorists such as Abhinavagupta contend that there is no ultimate relationship between the Foundational Emotion and Rasa, Rūpa, in agreement with theorists such as Bhoja, holds that the Foundational Emotion is merely an underdeveloped form of Rasa that moves to the position of Rasa in the presence of the Excitants and other aesthetic components. For more on this, see the introduction.

43. Love (*rati*), which exists in the heart of the devotee, manifests as Rasa when mixed with the Excitants (*vibhāvas*) and other aesthetic components. In this metaphor, the yogurt substance is the Foundational Emotion of love, and the sugar and spices the Excitant and other aesthetic components that produce the special taste.

44. Rūpa clearly indicates that whereas Rasa is one, its tastes are many. This is so because all Rasa is based on the same Foundational Emotion of love (*Kṛṣṇa-rati*); however, that love itself takes many forms, depending on the particular aesthetic components with which it is mixed. But

even in the unified mixture of Rasa, the distinctive taste of each ingredient is subtly present. This is illustrated in the next two verses.

45. Rūpa here includes the Responses (*sāttvikas*) as types of Indications.

46. Rūpa's point is that while in ordinary rasa theory the components of the drama are considered to be the cause of the manifestation of an emotion, here in the Rasa theory of Kṛṣṇa bhakti love is considered to be self-manifesting, as is evident in the following verse.

47. The point Rūpa is making here is that love, because of its special nature identified in the following verse, itself turns things into aesthetic components, which then go on to enable the love to further manifest itself. He states this directly in verses 94 and 95 below. This is one of the more unique features of Rūpa's Rasa theory. Jīva comments that the love referred to here relates specifically to Śrī Bhagavān.

48. Jīva glosses *mahāśakti* as *Hlādinī-śakti*, the blissful energy of Kṛṣṇa. As R. K Sen says: "It should be distinctly understood that Rasa enjoyment always presupposes the philosophy of *śakti.* No enjoyment is possible without *śakti.*" See his *Aesthetic Enjoyment* (Calcutta: University of C lcutta, 1966), p. 17.

49. This statement indicates a remarkable development within Indian aesthetic theory. What Rūpa in effect is saying is that the Foundational Emotion is the cause of the Excitants and other aesthetic components; this is the opposite of what many other theoreticians have said. Whereas in the standard theory the aesthetic components are determinative of the aesthetic experience, here everything depends upon the essential Foundational Emotion of Kṛṣṇa-rati. For further discussion of this point, see the introduction. (This is quite different from Bharata [and his followers, such as Abhinavagupta], who stated that rasa arises from the combination of the *vibhāva, anubhāva,* and *vyabhicāri-bhāva.*)

50. Again, love makes surrounding things into aesthetic components that then go on to enhance that very love. Or stated slightly differently, love makes all things into an opportunity for the experience of love. For the advanced devotee the entire world becomes a theatre in which to experience Rasa.

51. Here is an admission that the ordinary way of understanding the relationship between the Foundational Emotions and other aesthetic components may have a limited value.

52. Although the poem or drama may appear to be the cause of the aesthetic components, Rūpa insists that the Foundational Emotion of love for Kṛṣṇa is the major determinative factor. That is, the poem or drama is just an opportunity for love, as is anything for the mature devotee. This point is reinforced in the next verse.

53. Jīva states the obvious: that the deformity is with the Excitant and other aesthetic components, and not with Kṛṣṇa and his devotees (who function as Excitants). Viśvanātha comments that this specifically has to do with the way Rādhā and Kṛṣṇa are portrayed by actors on stage. For example, if Kṛṣṇa appears to be older than Rādhā, the devotees watching the play would experience a contraction of love.

54. Jīva comments that generalization is what allows contemporary devotees to experience the emotions (*bhāvas*) of ancient devotees.

55. "Generalization" involves that obliteration of egoistic consciousness that accompanies the connoisseur's identification with the aesthetic situation, and involves the union of a spectator's and actor's emotions, or an actor's and original character's emotions. In this sense, it is what makes identification with the depicted emotions possible. This facet of the aesthetic experience has been explored by the tenth-century writer Bhaṭṭa Nāyaka. For further discussion of this issue, see my *Acting as a Way of Salvation*, pp. 16-17. Viśvanātha gives two interesting examples of generalization. The first concerns a sensitive devotee who was listening to the story of the *Rāmāyaṇa* being recited by some sages. When they came to the part where Hanumān leaps over the ocean to reach the island of Lanka, the sensitive devotee so identified with Hanumān that he himself got up and started leaping around. The second example concerns a sensitive actor playing the part of Daśaratha, Rāma's father, in a dramatic performance of the *Rāmāyaṇa*. When the actor playing Daśaratha heard that Rāma had left for the forest, he so identified with his part that he actually died of grief.

56. Viśvanātha remarks that generalized emotional experience both does and does not belong to the other, and both does and does not belong to one's self (*parasya na parasyeti mameti na mameti ca*). I have not been able to locate this quotation in the *Nāṭya Śāstra*.

57. That is, Rasa occurs since the emotion is generalized, though it may appear to be a personal emotion. In this way, the sorrow is "aestheticized" and thus still gives pleasure. Or more to the point, the sorrow of the gopīs leads to increased joy.

58. The point Rūpa seems to be making here is that although the emotion is located in the original character, a sensitive spectator can experience it due to its "generalized" nature.

59. Jīva makes it clear that here Rūpa is identifying yet another of the special powers of love for Kṛṣṇa.

60. Since the emotions situated in the original characters in ordinary drama are by definition the personal emotions of those characters, the standard theory has it that these emotions can never become rasa. This seems to be the position of Abhinavagupta. Rūpa agrees with this, but goes on in the next verse to distinguish the extraordinary nature of Kṛṣṇa-rati from ordinary emotions. Jīva comments that this is also the case for ordinary actors, since the actors are too involved in the business of performance to experience rasa. There is much debate among theorists of rasa regarding who can experience rasa. There are three possibilities: the original character (*anukārya*), the actor (*anukartā*), and the spectator (*sāmajika*). Abhinavagupta, for example, restricted the experience of rasa to the latter category. Rūpa agrees in the case of ordinary drama, but in the case of love for Kṛṣṇa all changes. What he says in the next verse is that anyone who experiences Kṛṣṇa-rati can experience Rasa, no matter which of the three positions that person occupies. Again, love for Kṛṣṇa is the central and essential defining feature of the ultimate Rasa experience.

61. The point that Rūpa wants to make here is that the original characters in the Kṛṣṇa līlā, such as the gopīs, do indeed experience Rasa. For Rūpa, the devotee in any position can experience Rasa. The deciding factor is the Foundational Emotion of love for Kṛṣṇa, not one's position.

62. That is, Rūpa is claiming that the highest experience of Rasa is that which takes Kṛṣṇa Gopāla as its object. Jīva relates this to Bh. P. 2.1.121 in which it is stated that Kṛṣṇa is the complete form of God (*Hariḥ pūrṇatama*)

63. The point here is that the love for Kṛṣṇa is all-encompassing and is therefore the highest type of love possible. Jīva identifies the other form of divinity referred to here is the Lord of Śrī Rukmiṇī, stressing the superiority of the Vraja-līla over the Dvārakā-līlā, and the love of Kṛṣṇa and the gopīs over the love of Kṛṣṇa and his wives.

64. Jīva identifies this term with the Hlādinī-śakti, Kṛṣṇa's energy of bliss. He goes on to say that since Kṛṣṇa himself is the Excitant of this love, there is a oneness between the aesthetic components and the highest joy, just as there is a oneness between *śakti* and *śaktimān*.

65. This means that the seven Secondary Rasas are not accepted as true Bhakti-Rasas in the Purāṇas. Jīva says that this is because there they are really considered Transitory Emotions.

66. Some manuscripts substitute Buddha for Mīna; others substitute Buddha for Mādhava.

67. Jīva adds that there are five types of people: 1) worshipful devotees (*bhāvya-bhakta*), who participate in Kṛṣṇa's līlā, 2) appreciative devotees (*bhāvaka-bhakta*), who view Kṛṣṇa's līlās, 3) the insightful (*prājña*), who know the true meaning of treatises on Rasa, 4) the ignorant (*ajña*), who may know other scriptures, but not the treatises on Rasa, and 5) the uncouth rustics (*grāmya*), who know nothing whatsoever about devotion. Jīva explains that the first three types are able to experience such Rasas as Compassion as joyful, whereas the last two types cannot.

68. This is a quotation from the *Sāhitya Darpana* (3.4), a treatise on drama written in the fourteenth century by Viśvanātha Kavirāja.

69. A friend here means one who has similar devotional feelings. *Bhāvollāsa*, which also could be translated as "the brilliance of another's emotion" is a technical term of great importance for the later tradition, for it opens the way for the love of Rādhā, which is the foundation of the important meditative path of Mañjarī Sādhana. Whereas in much of Rūpa's theory Rādhā is an *āśraya*, or "vessel" of devotion, in Mañjarī Sādhana Rādhā becomes the *viṣaya*, or "object" of devotion. Therefore, the love of Rādhā experienced by her close girlfriends, in effect, amounts to another type of Foundational Emotion for devotion. See my *Acting as a Way of Salvation*, pp. 108-114.

70. Jīva glosses this as knowledge that is indifferent to devotion (*bhakti-udāsīnādi-jñānam*).

71. The point is that Rasa has passed beyond the state of a Bhāva to the condition of full manifestation. Here the agency of manifestation is purity (*sattva*), not the unconscious impressions (*saṃskaras*) of the next verse.

72. These seem to refer to the types of unconscious impressions (*vāsanās*) mentioned in 2.1.6 and 2.5.39; they are the agency of contemplation. Love remains a *bhāva* until fully manifest as a Rasa. In these two verses Rūpa has given a concise definition of *bhāva* (or Foundational Emotion, *sthāyi-bhāva*) and Rasa, and indicated the relationship between them. Jīva explains that *bhāva* and Rasa are related like cause (*kāraṇa*) and effect (*kārya*). He also compares the two to yogic meditation (*dhyāna*) and final trance (*samādhi*).

* * *

The Bhaktirasāmṛtasindhu
of
Rūpa Gosvāmin

श्रीश्री-रूपगोस्वामि-प्रभुपाद- प्रणीत:

श्रीभक्तिरसामृतसिन्धुः

मुख्यभक्तिरस-निरूपक:

पश्चिम-विभागः

शान्तभक्तिरसाख्या प्रथमलहरी

धृतमुग्धरूपभारो, भागवतार्पितपृथुप्रेमा ।
स मयि सनातनमूर्तिस्तनोतु पुरुषोत्तमस्तुष्टिम् ॥ (१)

रसामृताब्धेर्भागेऽत्र तृतीये पश्चिमाभिधे ।
मुख्यो भक्तिरस: पञ्चविध: शान्तादिरीर्यते ॥ (२)

अतोऽत्र पाञ्चविध्येन लहर्य: पञ्च कीर्तिता: ।
अथामी पञ्च लक्ष्यन्ते रसा: शान्तादय: क्रमात् ॥ (३)

तत्र शान्तभक्तिरस:—

वक्ष्यमाणैर्विभावाद्यै: शमिनां स्वाद्यतां गत: ।
स्थायी शान्तिरतिर्धीरै: शान्तभक्तिरस: स्मृत: ॥ (४)

प्राय: स्वमुखजातीयं सुखं स्यादत्र योगिनाम् ।
किन्त्वात्मसौख्यमघनं घनन्त्वीशमयं सुखम् ॥ (५)

Western Quadrant

"Explanation of the Primary Devotional Rasas"

First Wave: Rasa of Peaceful Devotion

1. May the Supreme Lord, who has assumed an exquisitely beautiful form, who gives abundant love to his devotees, and whose form is eternal, infuse me with contentment.

[This verse can also be translated as:]

May Sanātana Gosvāmin, who carries the burden of bewildered Rūpa Gosvāmin, who has abundant love for the devotees and for the *Bhāgavata Purāṇa*, and is the best among men, infuse me with contentment.

2. Here in this third quadrant of the *Ocean of the Essence of Devotional Rasa*, the five types of Primary Devotional Rasa, beginning with Peacefulness, are examined.

3. Following this fivefold division, five chapters have been articulated in which the five Primary Rasas are defined in ascending hierarchical order, beginning with the Peaceful Rasa.

Peaceful Devotional Rasa:

4. When those who are tranquil[1] relish the Foundational Emotion of Peaceful Love (*śānti-rati*) by means of the Excitants and other aesthetic components about to be described, the wise consider it to be the Peaceful Devotional Rasa (*śānta-bhakti-rasa*).

5. The joy of the Peaceful Devotional Rasa is somewhat similar to the joy of the yogīs that relates to the Self, except that the joy that relates to the Self (*ātma-saukha*) is incomplete, whereas the joy that relates to the Lord (*īśa-maya-sukha*) is complete.[2]

तत्रापीशस्वरूपानुभवस्यैवोरुहेतुता ।
दासादिवन्मनोज्ञत्व-लीलादेर्न तथा मता ॥ (६)

तत्र आलम्बनाः—

चतुर्भुजश्च शान्ताश्च अस्मिन्नालम्बना मताः । (७)

तत्र चतुर्भुजः—

श्यामाकृतिः स्फुरति चारुचतुर्भुजोऽय-
मानन्दराशिरखिलात्म-तरङ्गसिन्धुः ।
यस्मिन् गते नयनयोः पथि निर्जिहीते
प्रत्यक्पदात् परमहंसमुनेर्मनोऽपि ॥ (८)

सच्चिदानन्दसान्द्राङ्ग आत्मारामशिरोमणिः ।
परमात्मा परं ब्रह्म शमो दान्तः शुचिर्वशी ॥ (९)

सदा स्वरूपसंप्राप्तो हतारिगतिदायकः ।
विभुरित्यादि-गुणवानस्मिन्नालम्बनो हरिः ॥ (१०)

अथ शान्ताः—

शान्ताः स्युः कृष्ण-तत्प्रेष्ठ-कारुण्येन रतिं गताः ।
आत्मारामास्तदीयाध्व-बद्धश्रद्धाश्च तापसाः ॥ (११)

तत्र आत्मारामाः—

आत्मारामास्तु सनक-सनन्दनमुखा मताः ।
प्राधान्यात् सनकादीनां रूपं भक्तिश्च कथ्यते ॥ (१२)

तत्र रूपम् —

ते पञ्चषाब्दबालाभाश्चत्वारस्तेजसोज्ज्वलाः ।
गौराङ्गा वातवसनाः प्रायेण सहचारिणः ॥ (१३)

तत्र च भक्तिः—

समस्तगुणवर्जिते करणतः प्रतीचीनतां
गते किमपि वस्तुनि स्वयमदीपि तावत् सुखम् ।
न यावदियमद्भुता नवतमालनीलद्युतेर्
मुकुन्द! सुखचिद्घना तव बभूव साक्षात्कृतिः ॥ (१४)

6. In the Peaceful Devotional Rasa, however, there is great cause only for the experience of the essential form of the Lord, but not for the mind-enchanting divine play (*līlā*) found in the other Primary Rasas.[3]

Substantial Excitants:
7. Here, the four-armed form of Viṣṇu and the peaceful devotees are considered to be the Substantial Excitants.[4]

The Four-Armed Form:
8. This dark and attractive four-armed form of the Lord, a heap of joy and the ocean containing the waves of all souls, manifests himself brilliantly. When the two eyes see it, even the minds of the great enlightened sages abandon their commitment to the unqualified Absolute.[5]

9-10. Here Hari is the Substantial Excitant and has the following qualities: he is a concentrated form of being, consciousness, and bliss (*saccidānanda*), the crest-jewel of the pleasure of the Self (*ātmārāmaśiromaṇi*), the highest Self (*parātmā*), the highest reality (*parabrahman*), tranquil, patient, pure, self-restrained, eternally established in his own essential nature, granter of salvation to slain enemies, and is the sovereign Lord.

The Peaceful Devotees:
11. Peaceful devotees are those who have acquired love[6] by means of the grace of Kṛṣṇa or his dear devotees. They comprise those who find pleasure in the Self and the ascetics who have faith in a path associated with devotion to Kṛṣṇa.

Those Who Find Pleasure in the Self:
12. Figures such as Sanaka, Sananda, Sanātana, and Sanatkumāra[7] are considered to be examples of those who find pleasure in the Self. Since Sanaka and the others are the highest of this type, their form and devotion is described.

Their Form:
13. These four always appear to be five or six years old, have bright and beautiful golden bodies, are clothed only with the wind, and usually live together.

Their Devotion:
14. O Mukunda, until your complete form that consists of joy and consciousness, and is as beautiful as a bright blue young tamāla tree, appeared directly to us, our happiness was for that essence[8] which is devoid of all qualities and is beyond the senses.

अथ तापसाः—

मुक्तिर्भक्त्यैव निर्विघ्नेत्यात्तयुक्तविरक्तताः ।
अनुज्झित-मुमुक्षा ये भजन्ते ते तु तापसाः ॥ (१५)

यथा—

कदा शैलद्रोण्यां पृथुलविटपिक्रोडवसति-
र्वसानः कौपीनं रचितफलकन्दाशनरुचिः ।
हृदि ध्यायं ध्यायं मुहुरिह मुकुन्दाभिधमहं
चिदानन्दं ज्योतिः क्षणमिव विनेष्यामि रजनीः ॥ (१६)

भक्तात्मारामकरुणा-प्रपञ्चेनैव तापसाः ।
शान्ताख्य-भावचन्द्रस्य हृदाकाशे कलां श्रिताः ॥ (१७)

अथ उद्दीपनाः—

श्रुतिर्महोपनिषदां विविक्तस्थानसेवनम् ।
अन्तर्वृत्तिविशेषोऽस्य स्फूर्तिस्तत्त्वविवेचनम् ॥ (१८)

विद्या-शक्तिप्रधानत्वं विश्वरूपप्रदर्शनम् ।
ज्ञानिभक्तेन संसर्गो ब्रह्मसत्रादयस्तथा,
एष्वसाधारणाः प्रोक्ता बुधैरुद्दीपना अमी ॥ (१९)

तत्र महोपनिषच्छ्रुतिः, यथा—

अक्लेशाः कमलभुवः प्रविश्य गोष्ठीं
कुर्वन्तः श्रुतिशिरसां श्रुतिं श्रुतज्ञाः ।
उत्तुङ्गं यदुपुरसङ्गमाय रङ्गं
योगीन्द्राः पुलकभृतो नवाप्यवापुः ॥ (२०)

पादाब्जतुलसीगन्धः शङ्खनादो मुरद्विषः ।
पुण्यशैलः शुभारण्यं सिद्धक्षेत्रं स्वरापगा ॥ (२१)
विषयादि-क्षयिष्णुत्वं कालस्याखिलहारिता ।
इत्याद्युद्दीपनाः साधारणास्त्वेषां किलाश्रितैः ॥ (२२)

The Ascetics:
15. The ascetics are those dispassionate renouncers who seek liberation (*mokṣa*), but perform worship thinking that liberation is obtained only through devotion.

An illustration:
16. When will I live in a mountain cave or under a large tree, wear only a loin cloth and develop an appetite for living off fruits and roots, and meditate continually in my heart on that light of consciousness and bliss named Mukunda,[9] wherein a day and a night pass like a single second?

17. The ascetics attain in the space of their hearts only a small sliver of that moon of the Peaceful Emotion by means of the immense grace of Kṛṣṇa's devotees and those who find pleasure in the self.

Enhancing Excitants:
18-19. The wise have declared the following to be the Enhancing Excitants specific to the Peaceful Rasa: listening to the principal Upaniṣads, residing in isolated places, manifestation of Kṛṣṇa in a purified heart, investigation of the truth, predominance of the power of knowledge, appearance of Kṛṣṇa's universal form, association with intellectual devotees, and scriptures about the nature of absolute reality (Brahman).

An illustration of listening to the principal Upaniṣads:
20. Having entered the assembly of Brahmā, the trouble-free knowers of scripture listened to the supreme Upaniṣads, and with their hair bristling with excitement, these lords of yoga developed a keen desire to travel to the city of the Yadus (Dvārakā).

21-22. The following are Enhancing Excitants that are shared by the servants who have surrendered themselves:[10] the scent of Tulasī at the lotus feet of the Lord, the sound of Kṛṣṇa's conch, a holy mountain, an auspicious forest, a sacred region, the Ganges River, the realization of the transitory nature of all objects, and the destruction of all things through time.

An illustration of the scent of Tulasī at the Lord's lotus feet is in the Third Canto (Bh.P. 3.15.43):
23. A breeze laden with the sweet scent of Tulasī blossoms mixed with the pollen from the lotus feet of the Lotus-Eyed Lord entered the noses of those ascetics and excited their minds and bodies, even though they were devoted to the formless Absolute (*akṣara*).[11]

तत्र पादाब्जतुलसीगन्धो, यथा तृतीये (भा॰ ३/१५/४३)—

तस्यारविन्दनयनस्य पदारविन्द-
किञ्जल्कमिश्रतुलसीमकरन्दवायुः ।
अन्तर्गतः स्वविवरेण चकार तेषां
संक्षोभमक्षरजुषामपि चित्ततन्वोः ॥ (२३)

अथ अनुभावाः—

नासाग्र-न्यस्तनेत्रत्वमवधूत-विचेष्टितम् ।
युगमात्रेक्षित-गतिर्ज्ञानमुद्रा-प्रदर्शनम् ॥ (२४)

हरेर्द्विष्यपि न द्वेषो नातिभक्तिः प्रियेष्वपि ।
सिद्धतायास्तथा जीवन्मुक्तेश्च बहुमानिता । (२५)

नैरपेक्ष्यं निर्ममता निरहङ्कारिता तथा ।
मौनमित्यादयः शीताः स्युरसाधारणाः क्रियाः ॥ (२६)

तत्र नासाग्रनयनत्वं, यथा—

नासिकाग्रदृगयं पुरो मुनिः स्पन्दबन्धुरशिरा विराजते ।
चित्तकन्दरतटीमनाकुलामस्य नूनमवगाहते हरिः ॥ (२७)

जृम्भाङ्गमोटनं भक्तेरुपदेशो हरेर्नतिः ।
स्तवादयश्च दासाद्यैः शीताः साधारणाः क्रियाः ॥ (२८)

तत्र जृम्भा, यथा—

हृदयाम्बरे ध्रुवं ते भावाम्बरमणिरुदेति योगीन्द्र ।
यदिदं वदनाम्भोजं जृम्भामवलम्बते भवतः ॥ (२९)

अथ सात्त्विकाः—

रोमाञ्च-स्वेद-कम्पाद्याः सात्त्विकाः प्रलयं विना; (३०)

24-26. The following acts are cool Indications specific to the Peaceful Rasa: fixing the eyes on the tip of the nose, acting as one who has shaken off all worldly connections, walking with one's gaze extending a distance of only four hands, exhibiting gestures of knowledge, having neither hatred even for Hari's enemies nor excessive devotion even for Hari's dear ones, showing great respect for the perfected ones (*siddhas*) and those liberated while still living (*jivanmuktas*), indifference, unselfishness, freedom from egoism, and silence.

An illustration of fixing the eyes on the tip of the nose:
27. The sage fixed his eyes on the tip of his nose, his head immobile and bent forward from the experience. Thereupon, Hari entered into the edge of the cave of his calm heart.[12]

28. The cool Indications that are common to other Rasas[13] include such activities as: yawning, twisting the limbs, giving instruction in devotion, bowing to Hari, and singing hymns of praise with servants of Hari.

An illustration of yawning:
29. O King of Yoga, as the sun that is love rises up firmly in the space of your heart, your lotus-mouth slips open with a yawn.

The Responses:
30. With the exception of loss of consciousness, the other Responses, such as goose bumps, perspiration, and trembling, are observed in this Rasa.[14]

तत्र रोमाञ्चो, यथा—

पाञ्चजन्यजनितो ध्वनिरन्तः
क्षोभयन् सपदि विद्धसमाधिः ।
योगिनां गिरिगुहा-निलयानां
पुद्गले पुलकपालिमनैषीत् ॥ (३१)

एषां निरभिमानानां शरीरादिषु योगिनाम् ।
सात्त्विकास्तु ज्वलन्त्येव न तु दीप्ता भवन्त्यमी ॥ (३२)

अथ सञ्चारिणः—

सञ्चारिणोऽत्र निर्वेदो धृतिर्हर्षो मतिः स्मृतिः ।
विषादोत्सुकतावेग-वितर्काद्याः प्रकीर्तिताः ॥ (३३)

तत्र निर्वेदो, यथा—

अस्मिन् सुखघनमूर्तौ परमात्मनि वृष्णिपत्तने स्फुरति ।
आत्मारामतया मे वृथा गतो बत चिरं कालः ॥ (३४)

अथ स्थायी—

अत्र शान्तिरतिः स्थायी समा सान्द्रा च सा द्विधा; (३५)

तत्र आद्या—

समाधौ योगिनस्तस्मिन्नसम्प्रज्ञातनामनि ।
लीलया मयि लब्धेऽस्य बभूवोत्कम्पिनी तनुः ॥ (३६)

सान्द्रा, यथा—

सर्वाविद्या-ध्वंसतो यः समन्ता-
दाविर्भूतो निर्विकल्पे समाधौ ।
जाते साक्षात् यादवेन्द्रे स विन्द-
न्मय्यानन्दः सान्द्रतां कोटिधासीत् ॥ (३७)

An illustration of goose bumps:
31. The sound of Kṛṣṇa's Pāñcajanya conch disturbed the minds of the yogīs dwelling in the mountain caves, immediately shattering their meditation and causing the hair on their bodies to stand on end.

32. Since there is no self-identity (*abhimāna*)[15] in the persons of the yogīs, the Responses can only glow, but not become flaming.[16]

Transitory Emotions:
33. In this Rasa the Transitory Emotions include indifference, contentment, happiness, understanding, recollection, grief, impatience, agitation, and speculation.

An illustration of indifference:
34. When the highest Self in the form of complete joy (Kṛṣṇa) appeared in the city of the Vṛṣṇis (Dvārakā), I felt that all that long time I had spent in the state of self-pleasure (*ātmārāmatā*) was in vain.

Foundational Emotions:
35. Here the Foundational Emotion of Peaceful Love (*śānti-rati*) is of two types: "impartial" (*samā*) and "concentrated" (*sāndrā*).

An illustration of Impartial Love:
36. When I appeared by means of my divine play to a yogī who was in a meditative state in which he no longer had consciousness of objects (*asamprajñāta samādhi*), his body began to tremble.[17]

An illustration of Concentrated Love:
37. Bliss (*ānanda*), which first manifest in my unwavering meditative trance (*nirvikalpa samādhi*)[18] due to the complete destruction of all ignorance, became concentrated and increased a million fold when Kṛṣṇa, Lord of the Yādus, appeared directly to me.[19]

शान्तो द्विधैषु पारोक्ष्य-साक्षात्करविभेदतः; (३८)

तत्र पारोक्ष्यं, यथा—

प्रयास्यति महत्तपः सफलतां किमष्टाङ्गिका
मुनीश्वर! पुरातनी परमयोगचर्याप्यसौ ?
नराकृतिनवाम्बुदद्युतिधरं परं ब्रह्म मे
विलोचन-चमत्कृतिं कथय किन्नु निर्मास्यति? (३९)

यथा वा—

क्षेत्रे कुरोः किमपि चण्डकरोपरागे
सान्द्रं महः पथि विलोचनयोर्यदासीत् ।
तन्नीरदद्युतिजयि स्मरदुत्सुकं मे
न प्रत्यगात्मनि मनो रमते पुरेव ॥ (४०)

साक्षात्कारो, यथा—

परमात्मतयातिमेदुराद्भुत साक्षात्करण-प्रमोदतः ।
भगवन्नधिकं प्रयोजनं कतरद् ब्रह्मविदोऽपि विद्यते ॥ (४१)

यथा वा—

हृष्टः कम्बुपतिस्वनैर्भुविलुठच्चीराञ्चलः सञ्चल-
न्मूर्धा रुद्धदृगश्रुभिः पुलकितो द्रागेष लीनव्रतः ।
अक्ष्णोरङ्गनमञ्जनत्विषि परब्रह्मण्यवाप्ते मुदा
मुद्राभिः प्रकटीकरोत्यवमतिं योगी स्वरूपस्थितौ । (४२)

भवेत् कदाचित् कुत्रापि नन्दसूनोः कृपाभरः ।
प्रथमं ज्ञाननिष्ठोऽपि सोऽत्रैव रतिमुद्वहेत् ॥ (४३)

यथा बिल्वमङ्गलोक्तिः—

अद्वैतवीथीपथिकैरुपास्याः
स्वानन्दसिंहासनलब्धदीक्षाः ।
शठेन केनापि वयं हठेन-
दासीकृता गोपवधूविटेन ॥ (४४)

38. There are accordingly two types of Peaceful Rasa: Yearning for a Vision and Direct Vision.

An illustration of Yearning for a Vision:
39. O Lord of Sages, will my great asceticism and performance of the ancient, supreme eight-limbed yoga be successful? Tell me, will it indeed produce great wonder for my eyes by allowing me to see the highest reality in the form of that person who has the splendor of a fresh cloud?

Also:
40. Remembering that indescribably intense effulgence (Kṛṣṇa) — more brilliant than any bright cloud — that I saw during the eclipse of the sun on the field of the Kurus, my mind no longer delights in my Self, as it did before.

An illustration of a Direct Vision:
41. O Lord, regarding even the knowers of Brahman, can the experience of the highest Self possibly be higher or more beneficial than that intense delight caused by a direct vision of you?

Also:
42. Thrilled by the sounds of the Lord's conch, the yogī rolled on the ground in his clothes, his head shook, the hair on his body stood on end, and his eyes filled with tears. Soon all his vows had vanished. When the highest reality (Kṛṣṇa), who is dark in color, appeared within range of his eyes, he experienced great delight and with appropriate gestures exhibited contempt for his own lifestyle.

43. Sometimes in certain situations even a person who has been previously devoted to intellectual knowledge can attain a love[20] higher than Peaceful Love by experiencing the grace of the son of Nanda.

An illustration from the *Bilvamaṅgalastava*:[21]
44. We who were established on the lion-throne of self-bliss were worshipped by those traveling on the path of abstract non-dualism, but that trickster who seduces the young wives of the cowherds suddenly turned us into his female servants.[22]

तत्कारुण्यश्लथीभूत-ज्ञानसंस्कारसन्ततिः ।
एष भक्तिरसानन्दनिपुणः स्याद् यथा शुकः ॥ (४५)

शमस्य निर्विकारत्वान्नाट्यज्ञैर्नैष मन्यते ।
शान्त्याख्याया रतेरत्र स्वीकारान्न विरुध्यते ॥ (४६)

शमो मन्निष्ठता बुद्धेरिति श्रीभगवद्वचः ।
तन्निष्ठ दुर्घटा बुद्धेरेतां शान्तिरतिं बिना ॥ (४७)

केवलशान्तोऽपि, श्रीविष्णुधर्मोत्तरे यथा—

नास्ति यत्र सुखं दुःखं न द्वेषो न च मत्सरः ।
समः सर्वेषु भूतेषु स शान्तः प्रथितो रसः ॥ (४८)

सर्वथैवमहङ्कार-रहितत्वं व्रजन्ति चेत् ।
अत्रान्तर्भावमर्हन्ति धर्मवीरादयस्तदा ॥ (४९)

धृतिस्थायिनमेके तु निर्वेदस्थायिनं परे ।
शान्तमेव रसं पूर्वे प्राहुरेकमनेकधा ॥ (५०)

निर्वेदो विषये स्थायी तत्त्वज्ञानोद्भवः स चेत् ।
इष्टानिष्टवियोगाप्तिकृतस्तु व्यभिचार्यसौ ॥ (५१)

॥ इति श्रीभक्तिरसामृतसिन्धौ पश्चिमविभागे
शान्तभक्तिरस-लहरी प्रथमा ॥

45. In the previous illustration, the absolutists' unconscious causal connections with intellectual knowledge were undone by Kṛṣṇa's grace, and therefore they became capable of experiencing the bliss of devotional Rasa, as did Śukadeva.[23]

46. Some experts of drama do not accept the Peaceful Rasa because equanimity is without any passion or distinction.[24] However, if love is understood to be the Foundational Emotion of the Peaceful Rasa, then it should not be rejected.[25]

47. The Blessed Lord has said: "Equanimity is the concentration of the intellect on me." But concentration of the intellect on Kṛṣṇa is not possible without Peaceful Love.

The Pure Peaceful Rasa is illustrated in the *Śrī Viṣṇudharmottara*:
48. Where there is no happiness, no sorrow, no hatred, and no jealousy, but only equanimity toward all beings, that is known as Peaceful Rasa.

49. If they are entirely without egoism, then the three types of Heroic Devotional Rasa — namely generosity, compassion, and righteousness[26] — deserve to be included in this Rasa.

50. Some people have said that "contentment" (*dhṛti*) is the Foundational Emotion of the Peaceful Rasa, whereas others have said that "indifference" (*nirveda*)[27] is its Foundational Emotion. Accordingly, although this Rasa is one, it has been explained in various ways by the ancient ones.

51. If indifference toward an object arises from the true knowledge of reality it can be a Foundational Emotion, but if it is produced either from the loss of a desirable object or person or from the obtainment of an undesirable object or person, then it is a Transitory Emotion.

This concludes the First Wave in the Western Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Rasa of Peaceful Devotion."

NOTES

1. Tranquillity has been defined in 2.5.16 as the "cessation of any fluctuations of the mind." Jīva claims that only the peaceful — that is, those who experience Peaceful Love (*śānti-rati*) — are capable of experiencing Rasa, but not those who experience Common (*sāmānyā*) or Clear (*svacchā*) Love as defined in 2.5.9-15, since the first is unclear (*asphuṭa*) and the second is unsteady (*cañcala*). In his own work, entitled the *Prīti Sandarbha*, Jīva calls the Rasa of Peaceful Devotion the Rasa of Knowledge (*jñāna-bhakti-rasa*), demonstrating how closely it is associated with the path of knowledge (*jñāna-mārga*) in the minds of the Vaiṣṇava theoreticians.

2. Jīva comments that the joy which relates to the Ātman and is grounded in an experience of the unqualified Absolute Reality (*nirviśeṣa-brahman*) is limited compared to the joy that relates to the Lord, who is a full manifestation of Being, Consciousness, and Bliss (*sac-cid-ānanda-vigraha-bhagavat-pracuram*). Vaiṣṇava theologians argue that only an experience of this form yields unlimited bliss. The main difference, then, between the peaceful devotees and the peaceful yogīs is that the former experience this form of the Lord, whereas the latter do not. The Vaiṣṇava theologians place Śaṅkara, the great philosopher of Advaita Vedānta, in the latter category.

3. Since Kṛṣṇa is here perceived in a manner close to Brahman without qualities, there is no desire to enter into any kind of play with him. The Peaceful Rasa is a relatively calm ocean, whereas the līlās of the other Rasas cause emotional waves in the ocean in increasingly intense forms.

4. As was explained in 2.1.16 the Substantial Excitant (*ālambana-vibhāva*) is composed of the "object" (*viṣaya*, here identified as the four-armed Viṣṇu) and the "vessel" (*āśrāya*, here identified as the peaceful devotees).

5. Here I follow Jīva's gloss of *pratyakpadāt* as *nirviśeṣa-brahmānusandhānāt*.

6. Rati, the Foundational Emotion or *sthāyi-bhāva* of Bhakti Rasa.

7. These are the four mind-born sons of Brahmā who appear throughout the *Bhāgavata*, and constitute the paradigmatic individuals of this type of Peaceful Devotional Rasa.

8. Viśvanātha glosses essence (*vastu*) as Brahman.

9. Mukunda is the name of Kṛṣṇa in his capacity to grant liberation.

10. This type of servant is defined in the following section, 3.2.21.

11. This refers to the experience of Sanaka and his three brothers as they had vision of the form of Viṣṇu in heavenly Vaikuṇṭha.

12. Jīva comments that this indicates the emotional experience (*bhāva*) of those sages who find pleasure in the Self (defined in verses 11-12 above). Note that here Kṛṣṇa is only present at the edge of the heart, and has not taken over it fully.

13. Presumably this means they are shared by devotees such as the servants who have surrendered themselves mentioned in verse 21 above.

14. The list of the eight Responses appears in 2.3.16.

15. Here *abhimāna,* usually translated as "pride" or "identity" is a positive term that allows a relationship with Kṛṣṇa. That is, it is an identity of oneself as a parent, friend, or lover of Kṛṣṇa. It is used in this manner in 1.2.288. Jīva uses this term to define the forms of Primary Love (Foundational Emotions). See footnotes for verses 2.5.27, 30, and 33. He further elaborates on this in his *Prīti Sandarbha.* See my *Acting as a Way of Salvation,* p. 72.

16. For discussion of glowing and flaming Responses see 2.3.63-81.

17. *Asamprajñāta samādhi* represents the highest stage of yogic development. The point here is that it is surpassed in a direct vision of Kṛṣṇa, that special Form which is even beyond the state in which all forms have been transcended.

18. *Nirvikalpa samādhi* is another name for the highest yogic state of objectless consciousness. Again, the point here is that there is a state even higher than this.

19. The difference between Concentrated and Impartial Love is that Kṛṣṇa appears outwardly in the first, but only inwardly in the second.

20. The following illustration demonstrates that this might even involve Amorous Love.

21. Bilvamaṅgala is the author of the *Kṛṣṇakarṇāmṛta.*

22. In the case of Amorous Love, however, the Excitant must be the sweet form of Kṛṣṇa, not the majestic form of Viṣṇu encountered in such verses as 8 and 23 above.

23. Śukadeva is the narrator of the *Bhāgavata Purāṇa,* and an example of an ascetic who is won over to the heights of Kṛṣṇa-Bhakti.

24. This seems to be Dhanañjaya's position. See S. K. De, *History of Sanskrit Poetics,* vol. 2, p. 276.

25. In traditional aesthetic theory, equanimity (*śama*) is considered to be the Foundational Emotion (*sthāyi-bhāva*) of the Peaceful Rasa; but since it involves no variations or emotions, many theorists reject it as a valid rasa. In Rūpa's system, however, love — or more precisely Peaceful Love (*śānti-rati*) — is the Foundational Emotion of the Peaceful Rasa. Therefore, he argues, it should be accepted as a valid Rasa.

26. See 4.3.2.

27. Some would argue that this is the position of Abhinavagupta, the famous Kashmiri aesthetician. Mammaṭa clearly states this in his *Kāvya Prakāśa*: "Śānta is the ninth rasa and indifference (*nirveda*) is its Foundational Emotion (*sthāyi-bhāva*)." See Dwivedi, p. 88. Both indifference and contentment are listed as Transitory Emotions by Rūpa. See 2.4.4 (#s 1 and 24)

* * *

पश्चिम-विभागः

प्रीतभक्तिरसाख्या द्वितीयलहरी

श्रीधरस्वामिभिः स्पष्टमयमेव रसोत्तमः ।
रङ्गप्रसङ्गे सप्रेमभक्तिकाख्यः प्रकीर्तितः ॥ (१)

रतिस्थायितया नामकौमुदीकृद्भिरप्यसौ ।
शान्तत्वेनायमेवाद्धा सुदेवाद्यैश्च वर्णितः ॥ (२)

आत्मोचितैर्विभावाद्यैः प्रीतिरास्वादनीयताम् ।
नीता चेतसि भक्तानां प्रीतभक्तिरसो मतः ॥ (३)

अनुग्राह्यस्य दासत्वाल्लाल्यत्वादप्ययं द्विधा ।
भिद्यते सम्भ्रमप्रीतो गौरवप्रीत इत्यपि ॥ (४)

तत्र सम्भ्रमप्रीतः—

दासाभिमानिनां कृष्णे स्यात् प्रीतिः सम्भ्रमोत्तरा ।
पूर्ववत् पुष्यमाणोऽयं सम्भ्रमप्रीत उच्यते ॥ (५)

तत्र आलम्बनाः—

हरिश्च तस्य दासाश्च ज्ञेया आलम्बना इह । (६)

तत्र हरिः—

आलम्बनोऽस्मिन् द्विभुजः कृष्णो गोकुलवासिषु ।
अन्यत्र द्विभुजः क्वापि कुत्राप्येष चतुर्भुजः ॥ (७)

तत्र व्रजे, यथा—

नवाम्बुधरबन्धुरः करयुगेन वक्त्राम्बुजे
निधाय मुरलीं स्फुरत्युरटनिन्दिपट्टाम्बरः ।
शिखण्डकृतशेखरः शिखरिणस्तटे पर्यटन्
प्रभुर्दिवि दिवौकसो भुवि धिनोति नः किङ्करान् ॥ (८)

Western Quadrant
Second Wave: Rasa of Respectful Devotion

1. This excellent Rasa has been described clearly under the name "Devotion with Love" (*saprema-bhakti*) by Śrīdhara Svāmī in his commentary on the events in Kaṃsa's arena.[1]

2. The *Nāmakaumudī*[2] has also described it as having love (*rati*) as its Foundational Emotion. And it has clearly been described as belonging to the "Peaceful Rasa" by Sudeva and others.[3]

3. Respect (*prīti*)[4] that is led to a state of relishability in the heart/mind of the devotees by means of the Excitants and other aesthetic components which are agreeable to the self is considered to be the Respectful Devotional Rasa (*prīta-bhakti-rasa*).

4. This Rasa is divided into two types: Politely Respectful, caused by being a recipient of Kṛṣṇa's grace as his servant; and Relationally Respectful, caused by being a recipient of Kṛṣṇa's grace as his child.

Politely Respectful Rasa:

5. Polite Respect for Kṛṣṇa that is nurtured by the Excitants and other aesthetic components in those who have an identity[5] of themselves as his servants is called the Politely Respectful Rasa.

Its Substantial Excitants:

6. Hari and his servants are known to be the Substantial Excitants for the Politely Respectful Rasa.[6]

Hari:

7. In this situation Kṛṣṇa, as the Substantial Excitant, is two-armed for the residents of Gokula. Elsewhere, in some places he is two-armed and in some places he is four-armed.

An illustration of Hari's form in Vraja:

8. Having placed his flute to his lotus-lips with two hands, the Lord appears as beautiful as a fresh rain cloud, is dressed in yellow garments that put shining gold to shame, and sports a crown made of peacock feathers. Roaming on the edge of Mount Govardhana, he gives satisfaction to the gods in heaven and to us servants on earth.

प्रभुरयमनिशं पिशङ्गवासाः
करयुगभगरिकम्बुरम्बुदाभः।
नवघन इव चञ्चलापिनद्धो
रविशशिमण्डलमण्डितश्चकास्ति ॥ (९)

तत्र चतुर्भुजो, यथा ललितमाधवे—

चञ्चत्कौस्तुभ-कौमुदी-समुदयः कौमोदकीचक्रयोः
सख्येनोज्ज्वलितैस्तथा जलजयोराढ्यश्चतुर्भिर्भुजैः।
दिव्यालङ्करणेन सङ्कटतनुः सङ्गी विहङ्गेशितु-
र्मां व्यस्मारयदेष कंसविजयी वैकुण्ठगोष्ठीश्रियम् ॥ (१०)

ब्रह्माण्डकोटिधामैकरोमकूपः कृपाम्बुधिः।
अविचिन्त्यमहाशक्तिः सर्वसिद्धिनिषेवितः ॥ (११)

अवतारावलीबीजं सदात्मारामहृद्गुणः।
ईश्वरः परमाराध्यः सर्वज्ञः सुदृढव्रतः ॥ (१२)

समृद्धिमान् क्षमाशीलः शरणागतपालकः।
दक्षिणः सत्यवचनो दक्षः सर्वशुभङ्करः ॥ (१३)

प्रतापी धार्मिकः शास्त्रचक्षुर्भक्तसुहृत्तमः।
वदान्यस्तेजसा युक्तः कृतज्ञः कीर्तिसंश्रयः ॥ (१४)

वरीयान् बलवान् प्रेमवश्य इत्यादिभिर्गुणैः।
युतश्चतुर्विधेष्वेष दासेष्वालम्बनो हरिः ॥ (१५)

अथ दासाः—

दासास्तु प्रश्रितास्तस्य निदेशवशवर्तिनः।
विश्वस्ताः प्रभुता-ज्ञान-विनम्रितधियश्च ते ॥ (१६)

यथा—

प्रभुरयमखिलैर्गुणैर्गरीयान्
इह तुलनामपरः प्रयाति नास्य।
इति परिणतनिर्णयेन नम्रान्
हितचरितान् हरिसेवकान् भजध्वम् ॥ (१७)

An illustration of Hari's two-armed form in another place:
9. The Lord, always dressed in yellow and endowed with two hands that hold the discus and conch, appears like a fresh dark cloud wrapped in lightning and ornamented with the disks of the sun and moon.

An illustration of Hari's four-armed form from the *Lalitamādhava*:[7]
10. The destroyer of Kaṃsa wears the glistening moonbeam-like Kaustubha jewel on his chest, is richly endowed with four arms holding the mace, discus, conch and lotus, his body is decorated with divine ornaments, and he rides Garuḍa, the king of birds.Such a sight causes me to forget the beauty of heavenly Vaikuṇṭha.

Hari's Qualities:
11. Millions of universes exist within the space of just one of his pores, he is an ocean of grace, he possesses inconceivably great energies, he is attended by all supernatural powers,

12. he is the source of all incarnations, his qualities continually attract those who have found pleasure with the Self, he is the Supreme Lord, the highest object of worship, omniscient, strong-willed,

13. prosperous, forgiving, the protector of those who have surrendered, sincere, truthful, able, ever-auspicious,

14. majestic, dutiful, knowledgeable of scripture, the best friend of the devotees, generous, resplendent, grateful for service, famous,

15. beloved of all, powerful, and subdued by supreme love, — these are the qualities that define Hari for all four types of servants.[8]

The Servants:
16. The servants are humble, in harmony with Kṛṣṇa's will, confident, and their minds are submissive because of a predominant awareness of Kṛṣṇa's majesty.

An illustration:
17. The Lord possesses the greatest of all qualities and is the most majestic in the entire universe; there is no one equal to him. Understanding this completely, you should worship the humble, well-behaved servants of Hari.

चतुर्धामी अधिकृताश्रितपारिषदानुगाः ॥ (१८:

तत्र अधिकृताः—

ब्रह्म-शङ्कर-शक्राद्याः प्रोक्ता अधिकृता बुधैः ।
रूपं प्रसिद्धमेवैषां तेन भक्तिरुदीर्यते ॥ (१९)

यथा—

का पर्येत्यम्बिकेयं हरिमवकलयन् कम्पते कः शिवोऽसौ
तं कः स्तौत्येष धाता प्रणमति विलुठन् कःक्षितौ वासवोऽयम् ।
कः स्तब्धो हस्यतेऽद्धा दनुजभिदनुजैः पूर्वजोऽयं ममेत्थं
कालिन्दी जाम्बवत्यां त्रिदशपरिचयं जालरन्ध्राद् व्यतानीत् ॥ (२०)

अथ आश्रिताः—

ते शरण्या ज्ञानिचराः सेवानिष्ठास्त्रिधाश्रिताः; (२१)

यथा—

केचिद्भीताः शरणमभितः संश्रयन्ते भवन्तं
विज्ञातार्थास्त्वदनुभवतः प्रास्य केचिन्मुमुक्षाम् ।
श्रावं श्रावं तव नवनवां माधुरीं साधुवृन्दाद्-
वृन्दारण्योत्सव! किल वयं देव! सेवेमहि त्वाम् ॥ (२२)

तत्र शरण्याः—

शरण्याः कालिया-जरासन्धबद्ध-नृपादयः ॥ (२३)

यथा—

अपि गहनागसि नागे प्रभुवर! मय्यद्भुताद्य ते करुणा ।
भक्तैरपि दुर्लभया यदहं पदमुद्रयोज्ज्वलितः ॥ (२४)

यथा वा अपराधभञ्जने—

कामादीनां कति न कतिधा पालिता दुर्निदेशा
जाता तेषां मयि न करुणा न त्रपा नोपशान्तिः ।

18. There are four types of servants: a) the chiefs (*adhikṛta*), b) the surrendered (*āśrita*), c) the attendants (*pāriṣada*), and d) the personal servants (*anuga*).

A) The Chiefs:
19. The wise have declared the Chiefs to be such characters as Brahmā, Śiva, and Indra. Their form is well known, so I will illustrate their devotion by means of it.

An illustration:
20. "Who is circumambulating Hari?" (Kālindī asks.) "That is Amikā." (Jāmbavatī replies.) "Who is trembling while looking at Hari?" "That is Śiva." "Who is praising Hari?" "That is Brahmā." "Who is rolling on the ground and bowing to Hari?" "That is Indra." "Who just stopped in his tracks and is therefore being laughed at by the gods?" "That is my elder brother Yama." In this manner Kālindī introduced Jāmbavatī to the gods while peeping through a hole in the curtain.

B) The Surrendered:
21. The surrendered are of three types: those in need of help (*śaraṇya*), former intellectuals (*jñānicara*), and those naturally inclined toward service (*sevāniṣṭha*).

An illustration:
22. Some people surrender completely to you because they are afraid; some who know the true nature of reality abandon the desire for liberation (*mokṣa*) and surrender completely to you because of their delightful experience of you, and we, having heard from the saints about your ever new sweetness, will certainly serve you, O Lord celebrated in the forest of Vṛndāvana.[9]

B1) Those in need of help:
23. Those in need of help are such characters as the serpent Kāliya and the kings captured by Jarāsandha.[10]

An illustration:
[The words of Kāliya:]
24. O Supreme Lord, how wonderful is your compassion for me, a most sinful snake, since I am now adorned with the marks of your feet, which are difficult even for your devotees to attain.[11]

Another illustration of a sinful person:
25 How many and how various are the wicked commands I have observed because

उत्सृज्यैतानथ यदुपते! साम्प्रतं लब्धबुद्धिस् ।
त्वामायातः शरणमभयं मां नियुङ्क्ष्वात्मदास्ये ॥ (२५)

अथ ज्ञानिचराः—

ये मुमुक्षां परित्यज्य हरिमेव समाश्रिताः ।
शौनकप्रमुखास्ते तु ज्ञानिचरा बुधैः ॥ (२६)

यथा हरिभक्तिसुधोदये—

अहो महात्मन्! बहुदोषदुष्टोऽप्येकेन भात्येष भवो गुणेन ।
सत्सङ्गमाख्येन सुखावहेन कृताद्य नो येन कृशा मुमुक्षा ॥ (२७)

यथा वा पद्यावल्याम्—

ध्यानातीतं किमपि परमं ये तु जानन्ति तत्त्वं
तेषामास्तां हृदयकुहरे शुद्धचिन्मात्र आत्मा ।
अस्माकन्तु प्रकृतिमधरः स्मेरवक्त्रारविन्दो
मेघश्यामः कनकपरिधिः पङ्कजाक्षोऽयमात्मा ॥ (२८)

अथ सेवानिष्ठाः—

मूलतो भजनासक्ताः सेवानिष्ठा इतीरिताः ।
चन्द्रध्वजो हरिहयो बहुलाश्वस्तथा नृपः ॥
इक्ष्वाकुः श्रुतदेवश्च पुण्डरीकादयश्च ते ॥ (२९)

यथा—

आत्मारामानपि गमयति त्वद्गुणो गानगोष्ठीं
शून्योद्याने नयति विहगानप्यलं भिक्षुचर्याम् ।
इत्युत्कर्षं कमपि सचमत्कारमाकर्ण्य चित्रं
सेवायां ते स्फुटमघहर! श्रद्धया गर्धितोऽस्मि ॥ (३०)

अथ पारिषदाः—

उद्धवो दारुको जैत्रः श्रुतदेवश्च शत्रुजित् ।
नन्दोपनन्द-भद्राद्याः पार्षदा यदुपत्तने ॥ (३१)

of various passions? But they had nocompassion forme; nor had they any shame; nor did they give me any peace. So I abandoned them, O Lord of the Yadus, and after coming to my senses I have attained you, the fearless refuge. Please place me now in your service.

B2) The Former Intellectuals:
26. Those characters such as Śaunaka,[12] who have abandoned the desire for liberation (*mokṣa*) and have taken refuge in Hari alone, are called "former intellectuals" by the wise.

An illustration from the *Haribhaktisudhodaya*:
[Śaunaka and other sages say to Sūta:]
27. O Great-Souled One, even though this world is defiled with many faults, it shines because of the one single quality named "association,"[13] which gives great pleasure. By means of it, our desire for liberation has been weakened.

Also in the *Padyāvalī*:
28. Let the Ultimate Self that consists of pure consciousness alone dwell in the cave of the hearts of those who know that supreme reality that is somehow reached through meditation. But in our hearts may there dwell that Ultimate Self that is naturally sweet, who has a smiling lotus-face, is the dark color of a rain cloud, wears golden clothes, and has beautiful lotus-eyes.[14]

B3) Those naturally inclined toward service:
29. Those who are attached to worship from the beginning are said to be "those naturally inclined toward service." These include such characters as Candradhvaja, Harihaya, King Bahulāśva, Ikṣvāku, Śrutadeva, and Puṇḍarīka.[15]

An illustration:
30. Your qualities draw even those who are pleased with the Self to the place where songs are sung about your exploits, and attract the bird-like ascetics dwelling in the empty forests as if they were beggars. After hearing about your wonderful and astonishingly attractive acts, O Kṛṣṇa, Destroyer of Sins, I developed faith and am now greedy for your service.

C) The Attendants:
31. Such characters as Uddhava, Dāruka, Jaitra, Śrutadeva, Satrujit, Nanda, Upananda, and Bhadra are the attendants in Dvārakā, the city of the Yadus.[16]

नियुक्ताः सन्त्यमी मन्त्र-सारथ्यादिषु कर्मसु ।
तथापि क्वाप्यवसरे परिचर्याञ्च कुर्वते ।
कौरवेषु तथा भीष्म-परीक्षिद्विदुरादयः ॥ (३२)

तेषां रूपं, यथा—

सरसाः सरसीरुहाक्षवेषा-
स्त्रिदिवेशावलिजैत्रकानितलेशाः ।
यदुवीरसभासदः सदामी
प्रचुरालङ्करणोज्ज्वला जयन्ति ॥ (३३)

भक्तिः, यथा—

शंसन् धूर्जटि-निर्जयादि-विरुदं बाष्पावरुद्धाक्षरं
शङ्का-पङ्कलवं मदादगणयन् कालाग्निरुद्रादपि ।
त्वय्येवार्पितबुद्धिरुद्धवमुखस्त्वत्पार्षदानां गणो
द्वारि द्वारवतीपुरस्य पुरतः सेवोत्सुकस्तिष्ठति ॥ (३४)

एतेषां प्रवरः श्रीमानुद्धवः प्रेमविक्लवः ॥ (३५)

तस्य रूपं, यथा—

कालिन्दीमधुरत्विषं मधुपतेर्माल्येन निर्माल्यतां
लब्धेनाञ्चितमम्बुरेण च लसद्गोरोचना-रोचिषा ।
द्वन्द्वेनार्गलसुन्दरेण भुजयोर्भ्राजिष्णुमब्जेक्षणं
मुख्यं पारिषदेषु भक्तिलहरीरुद्धं भजाम्युद्धवम् ॥ (३६)

भक्तिः, यथा—

मूर्धन्याहुकशासनं प्रणयते ब्रह्माण्डकोटीश्वरः ।
सिन्धुं प्रार्थयते भुवं तनुतरां ब्रह्माण्डकोटीश्वरः ।
मन्त्रं पृच्छति मामपेशलधियं विज्ञानवारांनिधिर्
विक्रीडत्यसकृद्विचित्रचरितः सोऽयं प्रभुर्मादृशाम् ॥ (३७)

32. They are associated with such actions as administration and charioteering, although on certain occasions they sometimes engage in acts of personal service. Among the Kauravas these include Bhīṣma, Parīkṣit, and Vidura.

An illustration of their form:
33. Glory be to those sensitive people who assist at the assemblies of the heroic Yadus; their eyes look like lotus blossoms, they are always adorned with numerous ornaments, and just a tiny bit of their beauty far surpasses the gods in heaven.

An illustration of their devotion:
34. The group of your attendants, headed by Uddhava, stand at the entrance of Dvārakā, ever ready to perform your service. Their minds are surrendered to you alone, their eyes are full of tears, and their voices are choked with emotion as they sing poems about your activities, such as your victory over Śiva. Moreover, they have not even a particle of the fear that comes from the wrath of the dreadful fire of time.[17]

35. Highest among the attendants is the eminent Uddhava,[18] who is moved by love.

An illustration of his form:
36. I honor Uddhava, best of the attendants, who is enchanted with waves of devotion. He has the beautiful color and sweetness of the Yamunā, is adorned with a garland of flowers previously worn by the Lord of Sweetness, wears bright and shining yellow clothing, is radiant with two powerful arms, and has eyes that resemble lotuses.

An illustration of his devotion:
[The words of Uddhava:]
37. Although he commands Brahmā and Śiva, Kṛṣṇa accepts the commands of Ugrasena.[19] Although he is master of millions of universes, he asks the ocean for this tiny island of Dvārakā. And although he is a vast ocean of knowledge, he asks stupid-minded me for advice. The Lord, whose behavior is infinitely amazing, again and again plays as though he is one of us.

अथ अनुगाः—

सर्वदा परिचर्यासु प्रभोरासक्तचेतसः ।
पुरस्थाश्च व्रजस्थाश्चेत्युच्यते अनुगा द्विधा ॥ (३८)

तत्र पुरस्थाः—

सुचन्द्रो मण्डनः स्तम्बः सुतन्वाद्याः पुरानुगाः ।
एषां पार्षदवत् प्रायो रूपालङ्करणादयः ॥ (३९)

सेवा, यथा—

उपरि कनकदण्डं मण्डनो विस्तृणीते
धुवति किल सुचन्द्रश्चामरं चन्द्रचारुम् ।
उपहरति सुतन्वः सुष्ठु ताम्बूलवीटीं
विदधति परिचर्यां साधवो माधवस्य ॥ (४०)

अथ व्रजस्थाः—

रक्तकः पत्रकः पत्री मधुकण्ठो मधुव्रतः ।
रसालः सुविलासश्च प्रेमकन्दो मरन्दकः ॥ (४१)

आनन्दश्चन्द्रहासश्च पयोदो बकुलस्तथा ।
रसदः शारदाद्याश्च व्रजस्था अनुगा मताः ॥ (४२)

एषां रूपं, यथा—

मणिमयवरमण्डनोज्ज्वलाङ्गान्
पुरट-जवा-मधुलिट्-पटीर-भासः ।
निजवपुरनुरूप-दिव्य-वस्त्रान्
व्रजपतिनन्दन-किङ्करान्नमामि ॥ (४३)

सेवा, यथा—

द्रुतं कुरु परिष्कृतं बकुल! पीतपट्टांशुकं
वरैरगुरुभिर्जलं रचय वासितं वारिद!
रसाल! परिकल्पयोरगलतादलैर्वीटिकाः
परागपटली गवां दिशमरुन्ध पौरन्दरीम् ॥ (४४)

D) The Personal Servants:
38. The minds of the personal servants are always engrossed in acts of personal service to the Lord. There are two types of personal servants: those situated in the city, and those situated in Vraja.

Those situated in the city:
39. Sucandra, Maṇḍana, Stamba, and Sutanva are examples of personal servants situated in the city (of Dvārakā). For the most part, their form and ornamentation are similar to the attendants.

An illustration of their service:
40. Maṇḍana holds a golden parasol above Kṛṣṇa; Sucandra waves a white fly-whisk about him; and Sutanva offers him betel nut. In this way these good people perform acts of personal service for Mādhava.

Those situated in Vraja:
41-42. The personal servants situated in Vraja include Raktaka, Patraka, Patrī, Madhukaṇṭha, Madhuvrata, Rasāla, Suvilāsa, Premakanda, Makarandaka, Ānanda, Candrahāsa, Payoda, Bakula, Rasada, and Śārada.

An illustration of their form:
43. I bow to those servants of the son of Vraja's king who resemble the beauty of gold, saffron, honeybees, and sandalwood. Their bodies are decorated with precious ornaments made of jewels, and their radiant clothing is similar in form to their bodies.

An illustration of their service:
[Yaśodā says:]
44. Hurry Bakula! Prepare his yellow garments! Vārida, make his water fragrant with delicate perfumes! Rasāla, make the betel condiment with leaves from the Uraga creeper! Quickly! Dust from the cows has appeared on the horizon.[20]

व्रजानुगेषु सर्वेषु वरीयान् रक्तको मतः। (४५)

अस्य रूपं, यथा—

रम्यपिङ्गपटमङ्गरोचिषा
खर्वितोरुशतपर्विकारुचम्।
सुष्ठु गोष्ठयुवराजसेविनं
रक्तकण्ठमनुयामि रक्तकम्॥ (४६)

भक्तिः, यथा—

गिरिवरभृति भर्तृदारकेऽस्मिन्
व्रजयुवराजतया गते प्रसिद्धिम्।
शृणु रसद! सदा पदाभिसेवा-
पटिमरता रतिरुत्तमा ममास्तु॥ (४७)

धुर्यो धीरश्च वीरश्च त्रिधा परिषदादिकः; (४८)

तत्र धुर्यः—

कृष्णेऽस्य प्रेयसीवर्गे दासादौ च यथायथम्।
यः प्रीतिं तनुते भक्तः स धुर्य इह कीर्त्यते॥ (४९)

यथा—

देवः सेव्यतया यथा स्फुरति मे देव्यस्तथास्य प्रियाः
सर्वः प्राणसमानतां प्रचिनुते तद्भक्तिभाजां गणः।
स्मृत्वा साहसिकं बिभेमि तमहं भक्ताभिमानोन्नतं
प्रीतिं तत्प्रणते खरेऽप्यविदधद्यः स्वास्थ्यमालम्बते॥ (५०)

अथ धीरः—

आश्रित्य प्रेयसीमस्य नातिसेवापरोऽपि यः।
तस्य प्रसादपात्रं स्यान्मुख्यं धीरः स उच्यते॥ (५१)

45. Raktaka is considered to be the best among all the personal servants of Vraja.

An illustration of his form:
46. I follow Raktaka; his clothing is a pleasant yellow, his body is so bright that it surpasses the luster of excellent Dūrvā grass, he has a sweet voice, and he is an excellent servant of Kṛṣṇa, the young king of the cowherd village.

An illustration of his devotion:
[Raktaka says to his fellow servant Rasada:]
47. The king's son, who lifted the best of the mountains, has now become famous as the young king of Vraja. Listen, O Rasada: may that highest love which consists the ability to serve his feet be mine for ever!

48. The Attendants and Personal Servants are of three types: the best, the confident, and the heroic.

The Best:
49. That devotee who shows appropriate respect equally to Kṛṣṇa, to his female lovers, and to his servants is called the "best" (*dhurya*).

An illustration:
50. Just as Kṛṣṇa appears to me as being worthy of worship, so too do his female lovers. I view all those engaged in devotion to Kṛṣṇa as being equal to my own life. I become afraid just thinking about the reckless person who behaves arrogantly toward Kṛṣṇa's devotees, and assuming all is well, does not show respect to even a donkey devoted to him.

The Confident:
51. That devotee who has taken refuge with one of Kṛṣṇa's female lovers, but is not very devoted to Kṛṣṇa himself, is still a primary receptacle of Kṛṣṇa's grace and is called "confident" (*dhīra*).

यथा—

कमपि पृथगनुच्चैर्नाचरामि प्रयत्नं
यदुकुल–कमलार्क! त्वत् प्रसादश्रियेऽपि ।
समजनि ननु देव्याः पारिजातार्चितायाः
परिजननिखिलान्तःपातिनी मे यदाख्या ॥ (५२)

अथ वीरः—

कृपां तस्य समाश्रित्य प्रौढां नान्यमपेक्षते ।
अतुलां यो वहन् कृष्णे प्रीतिं वीरः स उच्यते ॥ (५३)

यथा—

प्रलम्बरिपुरीश्वरो भवतु का कृतिस्तेन मे
कुमार–मकरध्वजादपि न किञ्चिदास्ते फलम् ।
किमन्यदहमुद्धतः प्रभुकृपा–कटाक्षश्रिया
प्रिया–परिषदग्रिमां न गणयामि भामामपि ॥ (५४)

चतुर्थे च (भा॰ ४/२०/२८)—

जगज्जनन्यां जगदीश! वैशसं
स्यादेव यत् कर्मणि नः समीहितम् ।
करोषि फल्ग्वप्युरु दीनवत्सलः
स्व एव धिष्ण्येऽभिरतस्य किं तया? (५५)

एतेषु तस्य दासेषु त्रिविधेष्वाश्रितादिषु ।
नित्यासिद्धाश्च सिद्धाश्च साधकाः परिकीर्तिताः ॥ (५६)

अथ उद्दीपनाः—

अनुग्रहस्य सम्प्राप्तिस्तस्याङ्घ्रिरजसां तथा ।
भुक्तावशिष्टभक्तादेरपि तद्भक्त–सङ्गतिः ।
इत्यादयो विभावाः स्युरेष्वसाधारणा मताः ॥ (५७)

तत्र अनुग्रहसम्प्राप्तिः, यथा—

कृष्णस्य पश्यत कृपां कृपाढ्याः! कृपणे मयि ।
ध्येयोऽसौ निधने हन्त दृशोरध्वानमभ्यगात् ॥ (५८)

An illustration:
[A son of Satyabhāmā's maidservant says:]
52. O Sunlight of the Yadus, I have not made the slightest independent effort to seek your favor. However, I am well known among the attendants of Satyabhāmā, that goddess whom you favored with the Pārijāta tree.

The Heroic:
53. That devotee who possesses unequaled respect for Kṛṣṇa and trusts in his mighty grace alone is called "heroic" (*vīra*).

An illustration:
54. Balarāma, the enemy of Pralamba, may be god, but what can he do for me? Likewise, for me there is nothing to be gained from Pradyumna, the youth whose emblem is the porpoise. What else matters? I have been lifted up by Lord Kṛṣṇa's beautiful, grace-filled glance, and don't take any notice of even Satyabhāmā, who is foremost among his beloved attendants.

Also in the Fourth Canto (Bh.P. 4.20.28):
55. O Lord of the Universe, Lakṣmī, the mother of the universe, must be very jealous of us, since we desire her work (of serving you). But you who are kind to the weak, treat even minute offerings as though they were great. Since you are satisfied in your own nature, what use is she to you anyway?

56. The last three types of Kṛṣṇa's servants (the surrendered, the attendants, and the personal servants) are further divided into three types: eternally perfected (*nityasiddha*), perfected (*siddha*), and practitioners (*sādhaka*).[21]

The Enhancing Excitants:
57. The Enhancing Excitants special to this Rasa include: the attainment of Kṛṣṇa's favor, the dust from his feet, the remnants enjoyed by his devotees, and association with his devotees.

An illustration of the attainment of Kṛṣṇa's favor:
[Bhīṣma says:]
58. O Kṛpācārya and you others, behold the kindness Kṛṣṇa has shown to a pitiful person like me. Yogīs should meditate on it. Ah, at the time of death, he has appeared before my eyes!

मुरलीशृङ्गयोः स्वानः स्मितपूर्वावलोकनम् ।
गुणोत्कर्षश्रुतिः पद्म-पदाङ्क-नवनीरदाः ।
तदङ्गसौरभाद्यास्तु सर्वैः साधारणा मताः ॥ (५९)

तत्र मुरलीस्वनो, यथा विदग्धमाधवे—

सोत्कण्ठं मुरलीकला-परिमलानाकर्ण्य घूर्णत्तनो-
रेतस्याक्षिसहस्रतः सुरपतेरश्रूणि सस्रुर्भुवि ।
चित्रं वारिधरान् विनापि तरसा वर्यैरद्य धारामयै-
र्दूरात् पश्यत देवमातृकमभूद्वृन्दाटवीमण्डलम् ॥ (६०)

अथ अनुभावाः—

सर्वतः स्वनियोगानामाधिक्येन परिग्रहः ।
ईर्ष्या-लवेन चास्पृष्टा मैत्री तत्प्रणते जने ।
तन्निष्ठताद्याः शीताः स्युरेष्वसाधारणाः क्रियाः ॥ (६१)

तत्र स्वनियोगस्य सर्वत आधिक्यं, यथा—

अङ्गस्तम्भारम्भमुत्तुङ्गयन्तं
प्रेमानन्दं दारुको नाभ्यनन्दत् ।
कंसारातेर्वीजने येन साक्षा-
दक्षोदीयानन्तरायो व्यधायि ॥ (६२)

उद्भास्वराः पुरोक्ता ये तथास्य सुहृदादरः ।
विरागाद्याश्च ये शीताः प्रोक्ताः साधारणास्तु ते ॥ (६३)

तत्र नृत्यं, यथा श्रीदशमे (१०/८६/३८)—

श्रुतदेवोऽच्युतं प्राप्तं स्वगृहान् जनको यथा ।
नत्वा मुनींश्च संहृष्टो धुन्वन् वासो ननर्त ह ॥ (६४)

यता वा—

त्वं कलासु विमुखोऽपि नर्तनं
प्रेमनाट्य-गुरुणासि पाठितः ।
यद्विचित्र-गतिचर्ययाञ्चित-
श्चित्रयस्यहह चारणानपि ॥ (६५)

59. The Enhancing Excitants this Rasa shares with other Rasas include: the sound of Kṛṣṇa's flute and horn, his smiling glance, hearing about his attractive qualities, a lotus, the marks on his feet, a newly formed cloud, and the sweet fragrance of his body.

An illustration of the sound of his flute is in the *Vidagdhamādhava*:
60. Tears flowed to the ground from the thousand eyes of Indra, king of the gods, whose body was trembling, having just heard the sweet sound of the passionate flute. How strange! Look — even without any clouds — today it is raining in the area of Vṛndāvana because of these streams of tears falling profusely from the sky.

The Indications:
61. The special, cool behaviors of this Rasa include: adhering scrupulously to one's assigned task, friendship with other persons who have surrendered to Kṛṣṇa which is without the slightest trace of jealousy, and complete dependence on Kṛṣṇa.

An illustration of adhering scrupulously to one's assigned task:
62. Dāruka could not appreciate the increasing joy of supreme love, since it paralyzed his body and thereby greatly interfered with his prompt fanning of Kṛṣṇa, Enemy of Kaṃsa.

63. The cool Indications common to other Rasas include: all the general Indications mentioned previously (such as "dancing," see 2.2.2), respect for Kṛṣṇa's friends, and passionate indifference.[22]

An illustration of "dancing" is found in the Tenth Canto (Bh.P. 10.86.38):
64. Like King Janaka, Śrutadeva bowed to Kṛṣṇa and the sages who had just arrived at his house, and with hair bristling with joy, he danced while waving his clothing.

Another illustration:
65. Even though you have no talent for the arts, you are being taught dance by the dance teacher known as supreme love (*prema*). Ah, your dance is filled with such beautifully varied moves that it is a wonder even to the professional dancers.

अथ सात्त्विकाः—

स्तम्भाद्याः सात्त्विकाः सर्वे प्रीतादित्रितये मताः । (६६)

यथा—

गोकुलेन्द्र-गुणगानरसेन
स्तम्भमद्भुतमसौ भजमानः ।
पश्य भक्तिरसमण्डपमूल-
स्तम्भतां वहति वैष्णववर्यः ॥ (६७)

श्रीदशमे (१०/८५/३८)—

स इन्द्रसेनो भगवत्पदाम्बुजं
बिभ्रन्मुहुः प्रेमविभिन्नया धिया ।
उवाच हानन्दजलाकुलेक्षणः
प्रहृष्टरोमा नृप! गद्गदाक्षरम् ॥ (६८)

अथ व्यभिचारिणः—

हर्षो गर्वो धृतिश्चात्र निर्वेदोऽथ विषण्णता ।
दैन्यं चिन्ता स्मृतिः शङ्का मतिरौत्सुक्यचापले ॥ (६९)

वितर्कावेग-ह्री-जाड्य-मोहोन्मादावहित्थिकाः ।
बोधः स्वप्नः क्लमो व्याधिर्मृतिश्च व्यभिचारिणः ॥ (७०)

इतरेषां मदादीनां नातिपोषकता भवेत् ।
योगे त्रयः स्युर्धृत्यन्ता अयोगे तु क्लमादयः ।
उभयत्र परे शेषा निर्वेदाद्याः सतां मताः ॥ (७१)

तत्र हर्षो, यथा प्रथमे (भा॰ १/११/५)—

प्रीत्युत्फल्लमुखाः प्रोचुर्हर्ष-गद्गदया गिरा ।
पितरं सर्वसुहृदमवितारमिवार्भकाः ॥ (७२)

The Responses:
66. All eight Responses, stupefaction and the others, are present in the three Rasas beginning with Respectful Devotion.[23]

An illustration:
67. Look, the finest of the Vaiṣṇavas, who is experiencing an unusual stupor because of the Rasa produced by a song about the qualities of the Lord of Vraja, supports stupefaction, the very foundation of the pavilion of Devotional Rasa.

And in the Tenth Canto (Bh.P. 10.85.38):
68. O King, grasping the lotus-feet of the Lord again and again with a mind transformed by supreme love, Bali spoke in a stammering voice, his eyes filled with tears of joy and his hair bristled with excitement.[24]

The Transitory Emotions:
69-70. The Transitory Emotions are happiness, arrogance, contentment, indifference, grief, meekness, anxiety, recollection, apprehension, understanding, impatience, carelessness, speculation, agitation, shame, mental inertia, confusion, madness, dissimulation, awakening, dreaming, fatigue, sickness, and death.[25]

71. The remaining (nine) Transitory Emotions, such as intoxication, are not very supportive of this Rasa. In union there is happiness, arrogance, and contentment; but in separation there is fatigue, sickness and death. In both union and separation, the wise consider all other (eighteen) Transitory Emotions, such as indifference, to be present.

An illustration of happiness is in the First Canto (Bh.P. 1.11.5):
72. Their faces beaming with love, the people of Dvārakā addressed Kṛṣṇa — the protector and friend of all — with voices stammering with happiness, just as children address their father.

यथा वा—

हरिमवलोक्य पुरो भुवि
पतितो दण्डप्रणाम-शतकामः ।
प्रमदविमुग्धो नृपतिः
पुनरुत्थानं विसस्मार ॥ (७३)

क्लमो, यथा स्कान्दे—

अशोषयन्मनस्तस्य म्लापयन्मुखपङ्कजम् ।
आधिस्त्वद्विरहे देव! ग्रीष्मे सर इवांशुमान् ॥ (७४)

निर्वेदो, यथा—

धन्याः स्फुरन्ति तव सूर्य! कराः सहस्रं
ये सर्वदा यदुपतेः पदयोः पतन्ति ।
वन्ध्या दृशां दशशती ध्रियते ममासौ
दूरे मुहूर्तमपि या न विलोकते तम् ॥ (७५)

अथ स्थायी—

सम्भ्रमः प्रभुताज्ञानात् कम्पश्चेतसि सादरः ।
अनेनैक्यं गता प्रीतिः सम्भ्रमप्रीतिरुच्यते ।
एषा रसेऽत्र कथिता स्थायिभावतया बुधैः ॥ (७६)

आश्रितादेः पुरैवोक्तः प्रकारो रतिजन्मनि ।
तत्र पारिषदादेस्तु हेतुः संस्कार एव हि ।
संस्कारोद्बोधकास्तस्य दर्शनश्रवणादयः ॥ (७७)

एषा तु सम्भ्रमप्रीतिः प्राप्नुवत्युत्तरोत्तराम् ।
वृद्धिं प्रेमा ततः स्नेहस्ततो राग इति त्रिधा ॥ (७८)

तत्र सम्भ्रमप्रीतिः, यथा श्रीदशमे (भा० १०/३८/६)—

ममाद्यामङ्गलं नष्टं फलवांश्चैव मे भवः ।
यन्नमस्ये भगवतो योगिध्येयाङ्घ्रिपङ्कजम् ॥ (७९)

Another illustration of happiness:
73. Upon seeing Hari, the king fell to the earth before him desirous of performing hundreds of prostrations, but he was so bewildered by happiness that he forgot to get up again.

An illustration of fatigue is in the *Skanda Purāṇa*:
74. Just as the sun dries up a lake in the hot season, the mental agony in separation from you, O God, dries up his mind and causes his lotus-face to wither.

An illustration of indifference:
(Indra says:)
75. O Sun, your thousand rays are most fortunate, since they always alight on the feet of Kṛṣṇa, Lord of the Yadus; but my thousand eyes are worthless, since they are unable to see him even from a great distance for a brief moment.

The Foundational Emotion:
76. Politeness is that courteous amazement which arises from knowledge of the Lord's supreme power; when it is united with respect it is called Polite Respect (*saṃbhramaprīti*). The wise have declared this to be the Foundational Emotion of the Politely Repectful Rasa.

77. This type of love is born in those who have surrendered in the two ways already described.[26] In the attendants, however, it is produced only from a special latent impression (*saṃskāra*). The latent impression is awakened by such activities as seeing or hearing about Kṛṣṇa.

78. The Politely Respectful Rasa develops progressively through three stages: supreme love (*prema*), tenderness (*sneha*), and passion (*rāga*).[27]

An illustration of Polite Respect is in the Tenth Canto (Bh.P. 10.38.6):
[The thoughts of Akrūra on his way to meet Kṛṣṇa in Vraja:]
79. Today my bad fortune will be destroyed and my birth will become successful, as I bow to the Lord's lotus-feet, objects worthy of the yogīs' meditations.

यथा वा—

कलिन्द-नन्दिनीकूल-कदम्बवनवल्लभम् ।
कदा नमस्करिष्यामि गोपरूपं तमीश्वरम् ॥ (८०)

अथ प्रेमा—

ह्रासशङ्काच्युता बद्धमूला प्रेमेयमुच्यते ।
अस्यानुभावाः कथितास्तत्र व्यसनितादयः ॥ (८१)

यथा—

अणिमादि-सौख्यवीची-
मवीचिदुःखप्रवाहं वा ।
नय मां विकृतिर्नहि मे
त्वत्पदकमलावलम्बस्य ॥ (८२)

यथा वा—

रुषाज्वलितबुद्धिना भृगुसुतेन शप्तोऽप्यलं
मया हत-जगत्त्रयोऽप्यतनुकैतवं तन्वता ।
विनिन्द्य कृतबन्धनोऽप्युरगराजपाशैर्बला-
दरज्यत स मय्यहो द्विगुणमेव वैरोचनिः ॥ (८३)

अथ स्नेहः—

सान्द्रश्चित्तद्रवं कुर्वन् प्रेमा स्नेह इतीर्यते ।
क्षणिकस्यापि नेह स्याद्विश्लेषस्य सहिष्णुता ॥ (८४)

यथा—

दम्भेन बाष्पाम्बुझरस्य केशवं
वीक्ष्य द्रवच्चित्तमसुस्नुवत्तव ।
इत्युच्चकैर्धारयतो विचित्ततां
चित्रा न ते दारुक! दारुकल्पता ॥ (८५)

Another illustration:
80. When will I be able to bow down to the Lord in the form of the cowherd, that lover of the kadamba forest that is situated on the bank of the Yamunā River?

Supreme Love:
81. This love is said to be firmly rooted and free from all fear of deterioration. Its Indications include such states as "addiction" (*vyasanitā*).

An illustration:
[Bali says to Viṣṇu:]
82. Place me in the waves of the ocean of happiness that is filled with all spiritual powers, or place me in the lake of sorrow that is a waveless hell. Clinging to your lotus-feet, I will experience no agitation whatsoever in either situation.

Another illustration:
[Kṛṣṇa says:]
83. Ah, Bali, son of the sun, what great qualities he has! He was angrily cursed by the son of Bhṛgu, who has a fiery mind; I took the three worlds away from him by means of a great trick and he cursed himself for having nothing else to give me; and then I forcibly bound him with fetters consisting of snakes; and still he fell in love with me.

Tenderness:
84. Supreme love that becomes so intensified that it melts the heart/mind is called "tenderness." Separation is unbearable in this stage, even for a brief moment.

An illustration:
85. Your stream of tears that appeared after seeing Keśava, O Dāruka, was misleading, for in truth your mind melted and trickled out your eyes. For this reason, you have lost all consciousness. It is therefore not surprising that you are named "Chunk of Wood."[28]

यथा वा—

पत्नीं रत्ननिधेः परामुपहरन् पूरेण बाष्पाम्भसां
रज्यन्मञ्जुलकण्ठगर्भलुठितस्तोत्राक्षरोपक्रमः ।
चुम्बन् फुल्लकदम्बडम्बरतुलामङ्गैः समीक्ष्याच्युतं
स्तब्धोऽप्यभ्यधिकां श्रियं प्रणमतां वृन्दाद्दधारोद्धवः ॥ (८६)

अथ रागः—

स्नेहः स रागो येन स्यात् सुखं दुःखमपि स्फुटम् ।
तत्सम्बन्धलवेऽप्यत्र प्रीतिः प्राणव्ययैरपि ॥ (८७)

यथा—

गुरुरपि भुजगाद्भीस्तक्षकात् प्राज्यराज्य-
च्युतिरतिशयिनी च प्रायचर्या च गुर्वी ।
अतनुत मुदमुच्चैः कृष्णलीलासुधान्तर्-
विहरणसचिवत्वादौत्तरेयस्य राज्ञः । (८८)

यथा वा—

केशवस्य करुणालवोऽपि चेद्
बाडवोऽपि किल षाडवो मम ।
अस्य यद्यदयता कुशस्थली
पूर्णसिद्धिरपि मे कुशस्थली ॥ (८९)

प्राय आद्यद्वये प्रेमा स्नेहः पारिषदेष्वसौ ।
परीक्षिति भवेद् रागो दारुके च तथोद्धवे । (९०)

व्रजानुगेष्वनेकेषु रक्तकप्रमुखेषु च ।
अस्मिन्नभ्युदिते भावः प्रायः स्यात् सख्यलेशभाक् ॥ (९१)

यथा—

शुद्धान्तान्मिलितं बाष्परुद्धवागुद्धवो हरिम् ।
किञ्चित्कुञ्चितनेत्रान्तः स्वान्तेन परिषस्वजे ॥ (९२)

Another illustration:
86. After seeing Acyuta, Uddhava's limbs became covered with goose bumps to the point that they resembled a blossoming kadamba tree; he produced a river of tears that became a beloved wife of the ocean, and then began to praise Kṛṣṇa with a voice choked by the thrill of devotional joy. Even though he was stupefied, Uddhava achieved the position of being the most blessed among the group of humble devotees.

Passion:
87. Tenderness becomes "passion" when even sorrow is experienced as pleasure in any situation that is even slightly related to Kṛṣṇa, and when the love for him involves a willingness to sacrifice one's own life.

An illustration:
88. Even though his fear of the snake Takṣaka was great, and the loss of his kingdom was acute, and death was bearing down on him, King Parīkṣit, the son of Uttarā, exhibited great happiness from wandering into the nectar of Kṛṣṇa's *līlās*.[29]

Another illustration:
89. If there is even the slightest bit of Keśava's grace, then even fiery hell is like sherbet for me; but without his mercy, even this town of Dvārakā — although it is full of all spiritual powers — is like aplace of worthless grass for me.

90. As a general rule supreme love is seen in the chiefs and the surrendered, and tenderness is seen in the attendants; but passion is seen in Parīkṣit, Dāruka, and Uddhava.[30]

91. Passion arises in many of the personal servants of Vraja,[31] such as Raktaka, and in them it generally has a slight trace of "friendship" (*sakhya*).

An illustration:
92. Meeting Hari coming out of the inner chambers of the palace, Uddhava, whose voice was choked with tears, closed his eyes and embraced Hari within his heart.

अयोगयोगावेतस्य प्रभेदौ कथितावुभौ । (९३)

तत्र अयोगः—

सङ्गाभावो हरेर्धीरैरयोग इति कथ्यते ।
अयोगे तन्मनस्कत्वं तद्गुणाद्यनुसन्धयः ॥ (९४)

तत्प्राप्त्युपायचिन्ताद्याः सर्वेषां कथिताः क्रियाः ।
उत्कण्ठितं वियोगश्चेत्ययोगोऽपि द्विधोच्यते ॥ (९५)

तत्र उत्कण्ठितम्—

अदृष्टपूर्वस्य हरेर्दिदृक्षोत्कण्ठितं मतम् । (९६)

यथा नारसिंहे—

चकार मेघे तद्वर्णे बहुमानरतिं नृपः ।
पक्षपातेन तन्नाम्नि पद्मे च तद्दृशि ॥ (९७)

यथा वा श्रीदशमे (भा॰ १०/३८/१०)—

अप्यद्य विष्णोर्मनुजत्वमीयुषो
भारावताराय भुवो निजेच्छया ।
लावण्यधाम्नो भवितोपलम्भनं
मह्यं न स्यात् फलमञ्जसा दृशः ॥ (९८)

अत्रायोगप्रसक्तानां सर्वेषामपि सम्भवे ।
औत्सुक्य-दैन्य-निर्वेद-चिन्तानां चापलस्य च ।
जडतोन्मादमोहानामपि स्यादतिरिक्तता ॥ (९९)

तत्र औत्सुक्यं, यथा कृष्णकर्णामृते—

अमून्यधन्यानि दिनान्तराणि
हरे! त्वदालोकनमन्तरेण ।
अनाथबन्धो! करुणैकसिन्धो
हा हन्त हा हन्त कथं नयामि? (१००)

93. Politely Respectful Devotional Rasa is divided into two states: separation (*ayoga*) and union (*yoga*).

Separation:
94. The wise define "separation" as the absence of contact with Hari. In the state of separation, the mind is fixed continually on Hari, and is engaged in the contemplation of his qualities and other features.

95. The actions of all his servants in the state of separation consist of such things as thinking about a means to attain him. The state of separation is itself divided into two types: yearning (*utkaṇṭhita*) and loss (*viyoga*).[32]

Yearning:
96. "Yearning" is the desire of a person who has never seen Hari before to see him.

An illustration from the *Narasiṃha Purāṇa*:
97. The king experienced an intense attraction for a cloud the color of Kṛṣṇa, for a kind of deer named Kṛṣṇa, and for a lotus that resembled the eye of Kṛṣṇa.

Another illustration is in the Tenth Canto (Bh.P. 10.38.10):
98. If today I meet Viṣṇu, who is the abode of all beauty and has assumed human form by his own will to remove the burden of the earth, then won't my eyes be successful?

99. Although all the Transitory Emotions associated with separation are possible in the state of yearning, the following are particularly predominant: impatience, depression, indifference, anxiety, carelessness, mental inertia, madness, and confusion.

An illustration of impatience is in the *Śrī Kṛṣṇakarṇāmṛta*:
100. O Hari! Ah, you who are bound by no master and are the ocean of compassion! Ah! Ah! How can I pass these tortuous days without sight of you?

यथा वा—

विलोचन-सुधाम्बुधेस्तव पदारविन्दद्वयी-
विलोचन-रसच्छटामनुपलभ्य विक्षुभ्यतः ।
मनो मम मनागपि क्वचिदनाप्नुवन्निर्वृतिं
क्षणार्धमपि मन्यते व्रजमहेन्द्र! वर्षव्रजम् ॥ (१०१)

दैन्यं, यथा तत्रैव (कृष्णकर्णामृते)—

निबद्ध-मूर्धाञ्जलिरेष याचे
नीरन्ध्र-दैन्योन्नतिमुक्तकण्ठम् ।
दयाम्बुधे! देव! भवत्कटाक्ष-
दाक्षिण्यलेशेन सकृन्निषिञ्च ॥ (१०२)

यथा वा—

असि शशिमुकुटाद्यैरप्यलभ्येक्षणस्त्वं
लघुरघहर! कीटादप्यहं कूटकर्मा ।
इति विसदृशतापि प्रार्थने प्रार्थयामि
स्नपय कृपणबन्धो! मामपाङ्गच्छटाभिः ॥ (१०३)

निर्वेदो, यथा—

स्फुटं श्रितवतोरपि श्रुतिनिषेवया श्लाघ्यतां
ममाभवनिरेतयोर्भवतु नेत्रयोर्मन्दयोः ।
भवेन्न हि ययोः पदं मधुरिमश्रियामास्पदं
पदाम्बुजनखाङ्कुरादपि विसारि रोचिस्तव ॥ (१०४)

चिन्ता, यथा—

हरिपदकमलावलोकतृष्णा
तरलमतेरपि योग्यतामवीक्ष्य ।
अवनतवदनस्य चिन्तया मे
हरि हरि निःश्वसतो निशाः प्रयान्ति ॥ (१०५)

Another illustration:
101. Having not obtained that shining mass of Rasa that is produced from the sight of your two lotus-feet, an ocean of nectar for the eyes, my mind is greatly agitated and achieves no satisfaction whatsoever; in this condition even half a second seems like a year, O Lord of Vraja.

An illustration of depression is also in the *Śrī Kṛṣṇakarṇāmṛta*:
102. O God, Ocean of Compassion, with hands folded together and placed above my head, I ask openly with great humility: "Shower me once with a little of the kindness of your glance."

Another illustration:
103. Destroyer of Sins, your sight is unobtainable even for Śiva and the other gods. Although I am weaker and more insignificant than a lowly worm, in separation from you I make this request: "O Friend of the Feeble, bathe me with the beauty of your sidelong glances."

An illustration of indifference:
104. Even though they have become praiseworthy by examining scriptures, these two stupid eyes of mine might as well be destroyed, for they have not achieved your beautifully sweet feet nor even witnessed the spectacular light emanating from the toenail of your lotus feet.

An illustration of anxiety:
105. Even though my mind trembles with the desire to see the lotus-feet of Hari, I am unable to see them; so I pass my nights in great anxiety sighing "Hari! Hari!" with my head hung low.

चापलं, यथा कृष्णकर्णामृते—

त्वच्छैशवं त्रिभुवनाद्भुतमित्यवेहि
मच्चापलञ्च तव वा मम वाधिगम्यम् ।
तत् किं करोमि विरलं मुरलीविलासि
मुग्धं मुखाम्बुजमुदीक्षितुमीक्षणाभ्याम् ? (१०६)

यथा वा—

ह्रियमघहर! मुक्त्वा दृक्पतङ्गी ममासौ
भयमपि दमयित्वा भक्तवृन्दात्तृषार्ता ।
निरवधिमविचार्य स्वस्य च क्षोदिमानं
तव चरण-सरोजं लेढुमन्विच्छतीश ॥ (१०७)

जडता, यथा सप्तमे (भा॰ ७/४/३७)—

न्यस्तक्रीडनको बालो जडवत्तन्मनस्तया ।
कृष्णग्रहगृहीतात्मा न वेद जगदीदृशम् ॥ (१०८)

यथा वा—

निमेषोन्मुक्ताक्षः कथमिह परिस्पन्दविधुरां
तनुं बिभ्रद्द्रव्यः प्रतिकृतिरिवास्ते द्विजपतिः ।
अये ज्ञातं वंशीरसिक-नवरागव्यसनिना
पुरः श्यामाम्भोदे बत विनिहिता दृष्टिरमुना ॥ (१०९)

उन्मादो, यथा सप्तमे (भा॰ ७/४/४०)—

नदति क्वचिदुत्कण्ठो विलज्जो नृत्यति क्वचित् ।
क्वचित्तद्भावनायुक्तस्तन्मयोऽनुचकार ह ॥ (११०)

यथा वा—

क्वचिन्नटति निष्पटं क्वचिदसम्भवं स्तम्भते
क्वचिद्विहसति स्फुटं क्वचिदमन्दमाक्रन्दति ।
लसत्यनलसं क्वचित् क्वचिदपार्थमार्तायते
हरेरभिनवोद्धुरप्रणयसीधुमत्तो मुनिः ॥ (१११)

An illustration of carelessness is in the *Śrī Kṛṣṇakarṇāmṛta*:
106. I understand that your youth is wonderfully amazing for these three worlds. But you and I both know that I am careless. So then what can I do to see your tender lotus-face with my own two eyes on those rare occasions when you play your flute?

Another illustration:
107. Destroyer of Sins, having abandoned all shyness and conquered even fear of the group of devotees, my eyes are like bumblebees that desire to taste your lotus-feet, not even considering their own smallness.

An illustration of mental inertia is in the Seventh Canto (Bh.P. 7.4.37):
108. As a child Prahlāda abandoned all his toys and appeared to be senseless because his mind was absorbed in Kṛṣṇa. His soul was possessed by Kṛṣṇa in a manner that caused him to lose all awareness of the ordinary world.

Another illustration:
109. Why is the chief of brāhmaṇas standing frozen like a statue with his eyes staring wide? Ah, now I understand! He is addicted to a new love for the connoisseur of the flute and his eyes are fixed on that dark rain cloud in front of him.

An example of madness is in the Seventh Canto (Bh.P. 7.4.40):
[A description of Prahlāda:]
110. Sometimes he shouts out loud; sometimes he dances without embarrassment; and sometimes, becoming absorbed in the emotional state of the Lord, he imitates Him.

Another illustration:
111. Becoming intoxicated with a new and intense love for Hari, the sage Nārada sometimes dances without clothing, and other times he remains paralyzed, as if he ceased to exist; sometimes he laughs out loud, and other times he cries profusely; sometimes he plays energetically, and other times he is afflicted with pain without apparent cause.

मोहो, यथा हरिभक्तिसुधोदये—

अयोग्यमात्मानमितीशदर्शने
स मन्यमानस्तदनाप्तिकातरः ।
उद्वेलदुःखार्णवमग्नमानसः
स्रुताश्रुधारो द्विज! मूर्च्छितोऽपतत् ॥ (११२)

यथा वा—

हरिचरण-विलोकालब्धि-तापावलीभिर्
बत विधुतचिदम्भस्यत्र नस्तीर्थवर्ये ।
श्रुतिपुटपरिवाहेनेशनामामृतानि
क्षिपत ननु सतीर्थ्याश्चेष्टतां प्राणहंसः ॥ (११३)

अथ वियोगः—

वियोगो लब्धसङ्गेन विच्छेदो दनुजद्विषा ॥ (११४)

यथा—

बलिसुतभुजदण्ड-खण्डनाय
क्षतजपुरं पुरुषोत्तमे प्रयाते ।
विधुत-विधुरबुद्धिरुद्धवोऽयं
विरहनिरुद्धमना निरुद्धवोऽभूत् ॥ (११५)

अङ्गेषु तापः कृशता जागर्यालम्बशून्यता ।
अधृतिर्जडता व्याधिरुन्मादो मूर्च्छितं मृतिः ।
वियोगे सम्भ्रमप्रीतेर्दशावस्थाः प्रकीर्तिताः ॥ (११६)

अनवस्थितिराख्याता चित्तस्यालम्बशून्यता ।
अरागिता तु सर्वस्मिन्नधृतिः कथिता बुधैः ।
अन्येऽष्टौ प्रकटार्थत्वात्तापाद्या न हि लक्षिताः ॥ (११७)

तत्र तापो, यथा—

अस्मान् दुनोति कमलं तपनस्य मित्रं
रत्नाकरश्च बडवानलगूढमूर्तिः ।

An illustration of confusion is in the *Haribhaktisudhodaya*:
112. O Twice-Born, thinking that he was incapable of seeing the Lord, and becoming confused over not obtaining Him, Prahlāda's mind sank into an ocean of excessive sorrow; a stream of tears flowed from his eyes, and he fell unconscious to the ground.

Another illustration:
113. As a pond is dried up by heat, so our teachers' consciousness has dried up due to the sorrowful heat caused by failure to obtain sight ofHari's feet. You who accompany those teachers, bring them back to life by pouring the nectar of the Lord's name into their ears.

Loss:
114. "Loss" is the interruption of a union that had already been achieved with Kṛṣṇa, the Destroyer of Demons.

An illustration:
115. When the Supreme Lord went away to Śoṇitapura to break the many arms of Vāṇāsura, son of Bali, Uddhava's mind became so helplessly disturbed and sunk in sorrow that he lost all joy.

116. The following are said to be the ten states of loss in Polite Respect: sorrowful heat in all limbs, thinness, sleeplessness, lack of reason, lack of control, stupefaction, sickness, madness, fainting, and death.

117. The wise define "lack of reason" as an unsteadiness of the mind, and "lack of control" as an indifference toward everything. Since the meaning of the other eight is clear, they are not further defined.

An illustration of sorrowful heat:
118. The red lotus, which is the friend of the sun, burns us with sorrow; and the ocean, in which the submarine fire of hell is hidden, also burns us with sorrow.[33] This we understand; but how is it, O chief of sages, that the blue lotus, which is the

इन्दीवरं विधुसुहृत् कथमीश्वरं वा
तं स्मारयन्मुनिपते! दहतीह सभ्यान् ॥ (११८)

कृशता, यथा—

दधति तव तथाद्य सेवकानां
भुजपरिघाः कृशताञ्च पाण्डुताञ्च ।
पतति बत यथा मृणालबुद्ध्या
स्फुटमिह पाण्डवमित्र! पाण्डुपक्षः ॥ (११९)

जागर्या, यथा—

विरहान्मुरविद्विषश्चिरं
विधुराङ्गे परिखिन्नचेतसि ।
क्षणदाः क्षणदायितोज्झिता
बहुलाश्वे बहुलास्तदाभवन् ॥ (१२०)

आलम्बशून्यता, यथा—

विजयरथ-कुटुम्बिना विनान्यन्-
न किल कुटुम्बमिहास्ति नस्त्रिलोक्याम् ।
भ्रमदिदमनवेक्ष्य यत्पदाब्जं
क्वचिदपि न व्यवतिष्ठतेऽद्य चेतः ॥ (१२१)

अधृतिः, यथा—

प्रेक्ष्य पिञ्छकुलमक्षि पिधत्ते
नैचिकीनिचयमुज्झति दूरे ।
वष्टि यष्टिमपि नाद्य मुरारे
रक्तकस्तव पदाम्बुजरक्तः ॥ (१२२)

जडता, यथा—

यौधिष्ठिरं पुरमुपेयुषि पद्मनाभे
खेदानलव्यतिकरैरतिविक्लवस्य ।
स्वेदाश्रुभिर्न हि परं जलतामवापु-
रङ्गानि निष्क्रियतया च किलोद्धवस्य ॥ (१२३)

friend of the cool moon, causes the assembly here to remember the Lord and thereby also burns us with sorrow?

An illustration of thinness:
119. O Friend of the Pāṇḍavas, previously your servants had arms as thick as huge iron bars. Now, however, their arms have become so thin and pale that the swan evidently lands here thinking that they are tender lotus stalks.

An illustration of sleeplessness:
120. Nights that usually pass quickly and are a source of joy become infinitely long and devoid of all joy for the king whose mind is afflicted and whose body is distressed because of his long separation from Kṛṣṇa, Enemy of Mura.

An illustration of lack of reason:
[Yudhiṣṭhira says:]
121. Except for Arjuna's charioteer Kṛṣṇa, there is indeed no other support for our family here in the three worlds. Not seeing his lotus-feet, our minds now whirl out of control, never settling down in any place even for a moment.

An illustration of lack of control:
122. O Kṛṣṇa, Enemy of Mura, when Raktaka, who is greatly attached to your lotus-feet, sees a peacock feather he closes his eyes and runs far away from the herd of cows, not even caring for his staff.

An illustration of stupefaction:
123. When the lotus-naveled Kṛṣṇa went away to Yudhiṣṭhira's city of Hastināpura, the sweat and tears dried up in the body of Uddhava, who was greatly bewildered by the fires of depression, and his limbs became motionless.

व्याधि:, यथा—

चिरयति मणिमन्वेष्टुं
चलिते मुरभिदि कुशस्थलीपुरत: ।
समजनि धृतनव-व्याधि:
पवनव्याधिर्यथार्थाख्य: ॥ (१२४)

उन्मादो, यथा—

प्रोषिते बत निजाधिदैवते
रैवते नवमवेक्ष्य नीरदम् ।
भ्रान्तधीरयमधीरमुद्धव:
पश्य रौति रमते नमस्यति ॥ (१२५)

मूर्च्छितं, यथा—

समजनि दशा विश्लेषात्ते पदाम्बुजसेविनां
व्रजभुवि तथा नासीन्निद्रा-लवोऽपि यथा पुरा ।
यदुवर! दरश्वासेनामी वितर्कितजीविता:
सततमधुना निश्चेष्टाङ्गास्तटान्यधिशेरते ॥ (१२६)

मृति:, यथा—

दनुजदमन! याते जीवने त्वय्यकस्मात्
प्रचुरविरहतापैर्ध्वस्तहृत्पङ्कजायाम् ।
व्रजमभि परितस्ते दासकासारपङ्क्तौ
न किल वसतिमार्ता: कर्तुमिच्छन्ति हंसा: ॥ (१२७)

अशिवत्वान्न घटते भक्ते कुत्राप्यसौ मृति: ।
क्षोभकत्वाद्वियोगस्य जातप्रायेति कथ्यते ॥ (१२८)

अथ योग:—

कृष्णेन सङ्गमो यस्तु स योग इति कीर्त्यते ।
योगोऽपि कथित: सिद्धिस्तुष्टि: स्थितिरिति त्रिधा ॥ (१२९)

तत्र सिद्धि:—

उत्कण्ठिते हरे: प्राप्ति: सिद्धिरित्यभिधीयते । (१३०)

An illustration of sickness:
124. When Kṛṣṇa, the Destroyer of Mura, left Dvārakā for a long time to search for the Syamantaka jewel, Uddhava experienced a new sickness. This is understood to be the true meaning of his other name, "Wind Sickness."[34]

An illustration of madness:
125. Ah, look! When his lord was far away, Uddhava saw a fresh rain cloud over a mountain and his mind became so bewildered that he cried foolishly, became joyful, and bowed down to it.

An illustration of fainting:
126. O Best of the Yadus, the present state of those in Vraja who are devoted to your lotus-feet is due to their separation from you. Just as they were unable to sleep previously (because of your presence), now too they are unable to sleep (because of your absence). Today they lie motionless on the bank of the Yamunā, remaining senseless, barely breathing at all.

An illustration of death:
127. O Kṛṣṇa, Destroyer of Demons, when you who were their very life suddenly went away, the hearts of all your servants in Vraja were destroyed by the heat of intense separation and they no longer desired to live. It is as if you were the life-giving water for your servants, the ponds, and their hearts are like lotuses now destroyed by the heat of intense separation. Therefore, their lives are like swans who no longer desire to remain in the ponds.

128. Since it is inauspicious, actual death never occurs in the devotee. However, because death almost occurs in the agony of separation, this state is called "death."

Union:
129. Contact with Kṛṣṇa is called "union" (*yoga*). This union is said to be of three types: successful, satisfying, and ongoing.

Successful:
130. Obtaining Hari for the first time after yearning for him is called "successful" (*siddhi*).

यथा कृष्णाकर्णामृते—

मौलिश्चन्द्रकभूषणो मरकतस्तम्भाभिरामं वपु-
र्वक्त्रं चित्रविमुग्धहासमधुरं बाले विलोले दृशौ ।
वाचः शैशवशीतला मदगजश्लाघ्या विलासस्थिति-
र्मन्दं मन्दमये क एष मथुरा-वीथीं मिथो गाहते ? (१३१)

यथा वा श्रीदशमे (भा॰ १०/३८/३४)—

रथात्तूर्णमवप्लुत्य सोऽक्रूरः प्रेमविह्वलः ।
पपात चरणोपान्ते दण्डवद् रामकृष्णयोः ॥ (१३२)

तुष्टिः—

जाते वियोगे कंसारेः सम्प्राप्तिस्तुष्टिरुच्यते ॥ (१३३)

यथा प्रथमे (भा॰ १/११/१०)—

कथं वयं नाथ! चिरोषिते त्वयि
प्रसन्नतृष्ट्याखिलतापशोषणम् ।
जीवाम ते सुन्दरहासशोभित-
मपश्यमाना वदनं मनोहरम् ? (१३४)

यथा वा—

समक्षमक्षमः प्रेक्ष्य हरिमञ्जलिबन्धने ।
दारुको द्वारकाद्वारि तत्र चित्रदशां ययौ ॥ (१३५)

स्थितिः—

सहवासो मुकुन्देन स्थितिर्निगदिता बुधैः । (१३६)

यथा हंसदूते—

पुरस्तादाभीरीगणभयद-नामा स कठिनो
मणिस्तम्भालम्बी कुरुकुलकथाः सङ्कथयिता ।
स जानुभ्यामष्टापदभुवमवष्टभ्य भविता
गुरोः शिष्यो नूनं पदकमलसंवाहनरतः ॥ (१३७)

An illustration is in the *Śrī Kṛṣṇakarṇāmṛta*:
131. His crown is decorated with the moonlike eye of a peacock feather, his body is as pleasing as an emerald pillar, his mouth is sweetened with a wonderfully enchanting smile, his two eyes are tremulous and tender, his speech is childishly gentle, and his playful ways compare favorably to those of a lusty elephant. Ah! Who is this walking slowly back and forth on the Mathurā road?

Another illustration is in the Tenth Canto (Bh.P. 10.38.34):
132. Akrūra was so overwhelmed with love that he quickly jumped down from his chariot and fell like a stick at the feet of Balarāma and Kṛṣṇa.

Satisfying:
133. Regaining Kṛṣṇa, the Enemy of Kaṃsa, after loss is called "satisfying" (*tuṣṭi*).

An illustration is in the First Canto (Bh.P. 1.11.10):[35]
[The residents of Dvārakā say to Kṛṣṇa upon his return:]
134. When you are away for a long time, O Lord, how are we to live without seeing that enchanting face of yours, which is adorned with a beautiful smile and destroys all sorrows with its delightful glances?

Another illustration:
135. Seeing Hari coming toward him, an impatient Dāruka stood at the gate of Dvārakā with his hands joined together and experienced a wonderful state of emotion.

Ongoing:
136. Living together with Mukunda is called "ongoing" (*sthiti*) by the wise.

An illustration is in the *Haṃsadūta*:[36]
137. Hard-hearted Akrūra, who creates fear among the cowherd women, stands before Kṛṣṇa narrating stories about the Kuru family while leaning against a

निजावसर- शुश्रूषा-विधाने सावधानता ।
पुरस्तस्य निवेशाद्या योगेऽमीषां क्रिया मताः ॥ (१३८)

केचिदस्या रतेः कृष्णभक्त्यास्वादबहिर्मुखाः ।
भावत्वमेव निश्चित्य न रसावस्थतां जगुः ॥ (१३९)

इति तावदसाधीयो यत् पुराणेषु केषुचित् ।
श्रीमद्भागवते चैष प्रकटो दृश्यते रसः ॥ (१४०)

तथा हि एकादशे (भा॰ ११/३/३२)—

क्वचिद्रुदन्त्यच्युतचिन्तया क्वचि-
द्धसन्ति नन्दन्ति वदन्त्यलौकिकाः ।
नृत्यन्ति गायन्त्यनुशीलयन्त्यजं
भवन्ति तूष्णीं परमेत्य निर्वृताः ॥ (१४१)

सप्तमे च (भा॰ ७/७/३४)—

निशम्य कर्माणि गुणानतुल्यान्
वीर्याणि लीला-तनुभिः कृतानि ।
यदातिहर्षोत्पुलकाश्रुगद्गदं
प्रोत्कण्ठ उद्गायति रौति नृत्यति ॥ इथि । (१४२)

एषात्र भक्तभवानां प्रायिकी प्रक्रियोदिता ।
किन्तु कालादिवैशिष्ट्यात् क्वचित् स्यात् सीमलङ्घनम् ॥ (१४३)

अथ गौरवप्रीतिः—

लाल्याभिमानिनां कृष्णे स्यात् प्रीतिर्गौरवोत्तरा ।
सा विभावादिभिः पुष्टा गोरवप्रीतिरुच्यते । (१४४)

तत्र आलम्बनाः—

हरिश्च तस्य लाल्याश्च भवन्त्यालम्बना इह । (१४५)

तत्र हरिः, यथा—

अयमुपहितकर्णः प्रस्तुते वृष्णिवृद्धै-
र्यदुपतिरितिहासे मन्दहासोज्ज्वलास्यः ।

jeweled pillar. Uddhava, pupil of the guru Bṛhaspati, leans both his knees against the golden throne and pleases Kṛṣṇa by massaging his lotus feet.[37]

138. The kinds of acts the servants engage in when in the state of union include sitting before Kṛṣṇa and carefully performing acts of service appropriate to each occasion.

139. Some people who are averse to relishing devotion to Kṛṣṇa maintain that this kind of love is only an emotion (*bhāva*), and does not develop into the state of Rasa.[38]

140. This view is not correct, however, since it is clearly shown to be a Rasa in several scriptures, especially in the *Śrīmad Bhāgavata Purāṇa*.

For example, in the Eleventh Canto (Bh.P. 11.3.32):
141. While thinking about Kṛṣṇa, devotees sometimes weep, sometimes they laugh, sometimes they are joyful, sometimes they talk about unworldly things, sometimes they dance, sometimes they sing, sometimes they imitate him, and sometimes having achieved the highest satisfaction they become peaceful.

And in the Seventh Canto (Bh.P. 7.7.34);
142. When a devotee hears about the Lord's great deeds, incomparable qualities, and heroic exploits that were performed by playful incarnational bodies, he is thrilled with delight. He openly sings, shouts, and dances as tears flow from his eyes and his voice becomes choked with emotion.

143. The actions mentioned in the previous verses are typical for the emotional states of the devotees. Sometimes in special situations, however, their actions surpass these standard responses.

Relationally Respectful Rasa:
144. The respect for Kṛṣṇa as a superior elder in those who have a sense of themselves as younger relatives of Kṛṣṇa that is developed by the Excitants and other aesthetic components is called "Relationally Respectful Rasa."

The Substantial Excitants:
145. Hari and his younger relatives are the Substantial Excitants of this Rasa.[39]

उपदिशति सुधर्मा-मध्यमध्यास्य दीव्यन्
हितमिह निजयाग्रे चेष्टयैवात्मजान्नः ॥ (१४६)

महागुरुर्महाकीर्तिर्महाबुद्धिर्महाबलः ।
रक्षी लालक इत्याद्यैर्गुणैरालम्बनो हरिः ॥ (१४७)

अथ लाल्याः—

लाल्याः किल कनिष्ठत्व-पुत्रत्वाद्यभिमानिनः ।
कनिष्ठाः सारण-गद-सुभद्रा-प्रमुखाः स्मृताः ।
प्रद्युम्नचारुदेष्णाद्याः साम्बाद्याश्च कुमारकाः ॥ (१४८)

एषां रूपं, यथा—

अपि मुरान्तक-पार्षदमण्डला-
दधिकमण्डनवेशगुणश्रियः ।
असित-पीत-सित-द्युतिभिर्युता
यदुकुमारगणाः पुरि रेमिरे ॥ (१४९)

एषां भक्तिः—

सग्धिं भजन्ति हरिणा मुखमुन्नमय्य
ताम्बूलचर्वितमदन्ति च दीयमानम् ।
घ्राताश्च मूर्ध्नि परिरभ्य भवन्त्युदस्राः
साम्बादयः कति पुरा विदधुस्तपांसि ॥ (१५०)

रुक्मिणीनन्दनस्तेषु लाल्येषु प्रवरो मतः (१५१)

तस्य रूपम्—

स जयति शम्बरदमनः सुकुमारो यदुकुमारकुलमौलिः ।
जनयति जनेषु जनकभ्रान्तिं यः सुष्ठु रूपेण ॥ (१५२)

An illustration of Hari:
146. When the edifying history of the family was being narrated by the Vṛṣṇi elders, Kṛṣṇa, Lord of the Yadus, took a seat among the assembly of the virtuous and listened attentively with a gentle smile shining on his face. Thus by his own proper actions he instructs us, his sons, in good behavior.

147. The Substantial Excitant is Hari who is endowed with the following qualities: he is the exalted elder, is greatly renowned, is extremely wise, is very powerful, and the supreme protector and nurturer.

The Younger Relatives:
148. The younger relatives are the recipients of Kṛṣṇa's care who think of themselves either as his younger kinsman or his sons. The younger kinsman include such characters as his younger brothers and sisters Sāraṇa, Gada, and Subhadrā; and his sons include such characters as Pradyumna, Cārudeṣṇa, and Sāmba.

An illustration of their form:
149. The sons of the Yadus live happily in the city of Dvārakā. Their ornaments, clothing, qualities, and beauty are more excellent than those of the attendants of the Destroyer of Mura, and their complexion is either dark, yellowish, or pale.

An illustration of their devotion:
150. Hari shared a common meal with Sāmba and his other sons. After the meal he lifted up their faces and fed them betel he had chewed himself. He then embraced them and smelled the tops of their heads, and they began to weep with joy. What virtuous action they must have performed in some previous life!

151. Among the younger relatives Pradyumna, the son of Rukmiṇī, is considered to be the best.

Pradyumna's form:
152. Glory be to Pradyumna, the destroyer of the demon Śambara, the most excellent son of Kṛṣṇa, the best of the sons of the Yadus! By his beautiful form, he easily creates the confusion among people that he is his father.[40]

अस्य भक्तिः—

प्रभावति! समीक्ष्यतां दिवि कृपाम्बुधिर्मादृशां
स एष परमो गुरुर्गरुडगो यदूनां पतिः ।
यतः किमपि लालनं वयमवाप्य दर्पोद्धुराः
पुरारिमपि सङ्गरे गुरुरुषं तिरस्कुर्महे ॥ (१५३)

उभयेषां सदाराध्यधियैव भजतामपि ।
सेवकानामिहैश्वर्यज्ञानस्यैव प्रधानता ।
लाल्यानान्तु स्वसम्बन्ध-स्फूर्तेरेव समन्ततः ॥ (१५४)

व्रजस्थानां परैश्वर्यज्ञानशून्यधियामपि ।
अस्त्येव बल्लवाधीशपुत्रत्वैश्वर्यवेदनम् ॥ (१५५)

अथ उद्दीपनाः—

उद्दीपनास्तु वात्सल्य-स्मितप्रेक्षादयो हरेः । (१५६)

यथा—

अग्रे सानुग्रहं पश्यन्नग्रजं व्यग्रमानसः ।
गदः पदारविन्देऽस्य विदधे दण्डवन्नतिम् ॥ (१५७)

अथ अनुभावाः—

अनुभावास्तु तस्याग्रे नीचासननिवेशनम् ।
गुरोर्वर्त्मानुसारित्वं धुरस्तस्य परिग्रहः ।
स्वैराचार-विमोक्षाद्याः शीता लाल्येषु कीर्तिताः ॥ (१५८)

अथ नीचासननिवेशनं, यथा—

यदुसदसि सुरेन्द्रैर्द्रागुपव्रज्यमानः
सुखद-करकवार्भिर्ब्रह्मणाभ्युक्षिताङ्गः ।
मधुरिपुमभिवन्द्य स्वर्णपीठानि मुञ्चन्
भुवमभि मकराङ्को राङ्कवं स्वीचकार ॥ (१५९)

Pradyumna's devotion:
[At the time of Prabhāvatī's kidnapping, Pradyumna says to her:]
153. Look up in the sky, O Prabhāvatī, there is the ocean of grace for people like us: he is the supreme elder Kṛṣṇa, Lord of the Yadus, who is riding his eagle mount Garuḍa. How is it that we have attained his special protection, as a result of which we were filled with such pride in this battle that we fought even the wrathful enemy of Indra's heavenly city?[41]

154. Both kinds of devotees (Politely Respectful and Relationally Respectful) serve Kṛṣṇa, always considering him worthy of worship. However, an awareness of the majestic power of the Lord is predominant in the servants, whereas a sense of a personal relationship is predominant in the younger relatives.

155. Although the servants situated in Vraja have no awareness of the majestic power of the Supreme Lord, still they have awareness of the majestic power of the son of the King of Cowherds.[42]

The Enhancing Excitants:
156. The Enhancing Excitants include such acts as Hari's parentally affectionate looks and smiles.

An illustration:
157. Seeing his kind elder brother Kṛṣṇa standing before him, Gada became so excited that he bowed and fell like a stick at Kṛṣṇa's lotus feet.

The Indications:
158. The "cool" Indications for the younger relatives are said to include such actions as occupying a seat lower than Kṛṣṇa when in his presence, following the ways he demonstrates as an elder, undertaking his assigned tasks, and giving up independent willful actions.

An illustration of occupying a lower seat:
159. Approaching the assembly of the Yadus with Indra and the other gods, Pradyumna, whose body was marked with porpoise designs, was sprinkled with water from a joy-granting vessel by Brahmā. He bowed respectfully to Kṛṣṇa, the Enemy of Madhu, and then moving past golden chairs, he seated himself on a deerskin lying on the ground.

दासैः साधारणाश्चान्ये प्रोच्यन्तेऽमीषु केचन ।
प्रणामो मौनबाहुल्यं सङ्कोचः प्रश्रयाढ्यता ।
निजप्राणव्ययेनापि तदाज्ञा-परिपालनम् ॥ (१६०)

अधोवदनता स्थैर्यं कास-हासादि वर्जनम् ।
तदीयातिरहः-केलिवार्ताद्युपरमादयः ॥ (१६१)

अथ सात्त्विकाः—

कन्दर्प! विन्दति मुकुन्दपदारविन्द-
द्वन्द्वे दृशोः पदमसौ किल निष्प्रकम्पा ।
प्रालेयाबिन्दुनिचितं धृतकण्टका ते
स्विन्नाद्य कण्टकिफलं तनुरन्वकार्षीत् ॥ (१६२)

अथ व्यभिचारिणः—

अनन्तरोक्ताः सर्वेऽत्र भवन्ति व्यभिचारिणः ॥ (१६३)

तत्र हर्षो, यथा—

दूरे दरेन्द्रस्य नभस्युदीर्णे
ध्वनौ स्थितानां यदुराजधान्याम् ।
तनूरुहैस्तत्र कुमारकाणां
नटैश्च हृष्यद्भिरकारि नृत्यम् ॥ (१६४)

निर्वेदो, यथा—

धन्यः साम्ब! भवान् सरिङ्गणमयन् पार्श्वे रजःकर्बुरो
यस्तातेन विकृष्य वत्सलतया स्वोत्सङ्गमारोपितः ।
धिङ् मां दुर्भगमत्र शम्बरमयैर्दुर्दैव-विस्फूर्जितैः
प्राप्ता न क्षणिकापि लालनरतिः सा येन बाल्ये पितुः ॥ (१६५)

अथ स्थायी—

देहसम्बन्धितामानाद्-गुरुधीरत्र गौरवम् ।
तन्मयी लालके प्रीतिर्गौरवप्रीतिरुच्यते ॥ (१६६)

160. Some of the Indications are shared with the servants: bowing, observing complete silence, diffidence, humbleness, obeying Kṛṣṇa's commands even at the risk of one's own life,

161. looking down, stillness, refraining from such actions as coughing and laughing, and abstaining from talking about Kṛṣṇa's secret love play.[43]

The Responses:
162. O God of Love,[44] when your two eyes attained the two lotus-feet of Mukunda, your body resembled the dew-covered fruit of a prickly tree, in that it became motionless and covered with sweat and goose bumps.[45]

The Transitory Emotions:
163. All the Transitory Emotions already mentioned for Polite Respect are also present here in Relational Respect.[46]

An illustration of happiness:
164. When the sound of Kṛṣṇa's conch reverberated throughout the sky, the hair on the bodies of his sons dwelling in the capitol of the Yadus began to dance with the happy dancers.

An illustration of indifference:
[Pradyumna says:]
165. Hey Sāmba, you are very fortunate! When you become covered with dust from crawling around, Father draws you close to him, and places you on his own lap with parental affection. Woe is me, the unfortunate one! Because I was bound by immense misfortune in the form of the demon Śambara, not for even a moment in my childhood did I receive that kind of caressing love from Father.[47]

The Foundational Emotion:
166. A relationship involves thinking of Kṛṣṇa as the elder because of some kinship with him. When such a relationship is united with respect toward Kṛṣṇa as the caretaker, it becomes Relational Respect (*gaurava-prīti*).

स्थायिभावोऽत्र सा चैषामामूलात् स्वयमुच्छ्रिता ।
कश्चिद्विशेषमापन्ना प्रेमेति स्नेह इत्यपि ।
राग इत्युच्यते चात्र गौरवप्रीतिरेव सा ॥ (१६७)

तत्र गौरवप्रीतिः, यथा—

मुद्रां भिनत्ति न रदच्छदयोरमन्दां
वक्त्रञ्च नोन्नमयति स्रवदस्रकीर्णम् ।
धीरः परं किमपि सङ्कुचतीं झषाङ्को
दृष्टिं क्षिपत्यघभिदश्चरणारविन्दे ॥ (१६८)

प्रेमा, यथा—

द्विषद्भिः क्षोदिष्ठैर्जगदविहतेच्छस्य भवतः
करादाकृष्येव प्रसभमभिमन्यावपि हते ।
सुभद्रायाः प्रीतिर्दनुजदमन ! त्वद्विषयिका
प्रपेदे कल्याणी न हि मलिनिमानं लवमपि ॥ (१६९)

स्नेहो, यथा—

विमुञ्च पृथु-वेपथुं विसृज कण्ठकुण्ठायितं
विमृज्य मयि निक्षिप प्रसरदश्रुधारे दृशौ ।
करञ्च मकरध्वज ! प्रकट-कण्टकालङ्कृतं
निधेहि सविधे पितुः कथय वत्स ! कः सम्भ्रमः? (१७०)

रागो, यथा—

विषमपि सहसा सुधामिवायं
निपिबति चेत् पितुरिङ्गितं झषाङ्कः ।
विसृजति तदसम्मतिर्यदि स्याद्-
विषमिव तान्तु सुधां स एष सद्यः ॥ (१७१)

त्रिष्वेवायोगयोगाद्या भेदाः पूर्ववदीरिताः ॥ (१७२)

167. Relational Respect, which manifests itself in the hearts of the devotees, is the Foundational Emotion of this Rasa. When it undergoes special modifications, this Relational Respect develops into supreme love, tenderness, and then passion.[48]

An illustration of Relational Respect:
168. The steady Pradyumna does not open his excellent mouth before his father; nor does he lift up his face, which is flowing with tears. He simply focuses his restrained eyes on the lotus-feet of Kṛṣṇa, the Destroyer of Agha.

An illustration of Supreme Love:
169. O Destroyer of Demons, you are in control of everything. Nonetheless, even when Abhimanyu was violently taken out of your hands and killed by petty enemies, Subhadrā's excellent love for you did not become tainted with even the slightest bit of impurity.[49]

An illustration of Tenderness:
[Kṛṣṇa says to Pradyumna:]
170. Pradyumna, you whose mark is the fish, stop this excessive trembling and speak freely. Dry your tearful eyes and look at me directly. Put your nervous hand on my shoulder and tell me, son: "What is this agitation when you are near your father all about?"

An illustration of Passion:
171. If his father gives the signal, Pradyumna is immediately ready to drink poison as if it were nectar; and if his father is dishonored, he will immediately renounce nectar as if it were poison.

172. The states of separation (further divided into "yearning" and "loss")[50] and union (further divided into "successful," "satisfying" and "ongoing")[51] already defined are also found in this Rasa, as well as in the Rasas of Companionship and Parental Affection.[52]

तत्र उत्कण्ठितम्—

शम्बरः सुमुखि! लब्ध-दुर्विपड्-
डम्बरः स रिपुरम्बरायितः।
अम्बुराजमहसं कदा गुरुं
कम्बुराजकरमीक्षितास्महे ॥ (१७३)

अथ वियोगः—

मनो ममेष्टामपि गेण्डुलीलां
न वष्टि योग्याञ्च तथास्त्रयोग्याम्।
गुरौ पुरं कौरवमभ्युपेते
कारामिव द्वारवतीमवैति ॥ (१७४)

सिद्धिः—

मिलितः शम्बरपुरतो
मदनः पुरतो विलोकयन् पितरम्।
कोऽहमिति एवं प्रमदा-
न्न धीरधीरप्यसौ वेद ॥ (१७५)

तुष्टिः—

मिलितमधिष्ठिर-गरुडं
प्रेक्ष्य युधिष्ठिर-पुरान्मुराराितिम्।
अजनि मुदा यदुनगरे
सम्भ्रमभूमा कुमाराणाम् ॥ (१७६)

स्थितिः—

कुञ्चयन्नक्षिणी किञ्चिद्बाष्पनिस्यदि-पक्ष्मणी।
वन्दते पादयोर्द्वन्द्वं पितुः प्रतिदिनं स्मरः ॥ (१७७)

उत्कण्ठितवियोगाद्ये यद्यद्विस्तारितं न हि।
सम्भ्रम-प्रीतवज्ज्ञेयं तत्तदेवाखिलं बुधैः ॥ (१७८)

॥ इति श्रीभक्तिरसामृतसिन्धौ पश्चिमविभागे
प्रीतभक्तिरस-लहरी द्वितीया ॥

An illustration of "yearning":
[The words of Pradyumna to his consort Rati in the form of Māyāvatī:][53]
173. O Beautiful-Faced Woman! My frightful enemy, the wicked Śambara, has been killed. Now when will we be able to see the Elder who is as glorious as a blue lotus and holds the king of conches in his hand?

An illustration of "loss":[54]
174. Since the Elder has gone away to the city of the Kauravas, I have no interest in playing ball games nor practicing weaponry; and the city of Dvārakā now seems like a prison.

An illustration of "successful union":[55]
175. Just coming from the city of the demon Śambara, Pradyumna encountered his father for the first time. Seeing his father before him he was overwhelmed with passionate joy, and though he was usually steady minded, now he completely forgot who he was, thinking "Who am I?"

An illustration of "satisfying union":[56]
176. Seeing Kṛṣṇa, the Enemy of Mura, mounted on Garuḍa and just returning from the city of Yudhiṣṭhira, his sons living in Dvārakā experienced joyful confusion.

An illustration of "ongoin union":[57]
177. With his eyes nearly closed and tears dripping from his eyelashes, Pradyumna worships the two feet of his father every day.

178. Whatever else is not fully explained regarding the different states of union and separation in Relational Respect is understood by the wise to be the same as it is for Polite Respect.

This concludes the Second Wave in the Western Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Rasa of Respectful Devotion."

NOTES

1. This is a reference to Śrīdhara Svāmī's *ṭīkā* on Bh.P. 10.43.17, the famous verse in which Kṛṣṇa appears differently to all present, thus demonstrating for Śrīdhara that he is a combination of all rasas. In Śrīdhara's commentary, *saprema bhakti* refers specifically to the vision of Kṛṣṇa as the Supreme Divinity (*paradevatā*) on the part of the Vṛṣṇis.

2. The author of this text is Lakṣmīdhara, a *brāhmaṇa* from Andra who wrote many works, including a commentary on the *Gita Govinda.* See S. K. De, *History of Sanskrit Poetics,* vol. 1, pp. 299-300. De dates Lakṣmīdhara in the mid-sixteenth century, but since Rūpa quotes him he must haved lived earlier. For a detailed discussion of his rasa theory and its relationship to Rūpa's theroy, see Delmonico, pp. 176-83.

3. Sudeva is the author of a text called the *Rasa-vilāsa,* a work that is now lost, but is quoted in *Ujjvalanīlamaṇi* 5.3 and in Jīva's *Prīti Sandarbha.* Rūpa points out that Sudeva includes this type of bhakti in the category of the Peaceful (*śānta*) Rasa.

4. The Foundational Emotion of this Rasa.

5. Once again, the word for identity is *abhimāna,* an important ingredient in relationships that lead to higher and higher love. Although it was not present in the Peaceful (*śānta*) Rasa (see 3.1.32), here it takes the form of thinking of oneself as a servant of Kṛṣṇa.

6. Hari is the "object" (*viṣaya*) of this Rasa and his servants are its "vessels" (*āśraya*), the two dimensions of the Substantial Excitant (*ālambana-vibhāva*).

7. A poem authored by Rūpa himself.

8. The four types of servants are defined below in verse 18.

9. Note that all three types of surrendered servants are illustrated here in the order in which they are introduced in verse 21.

10. Jarāsandha was the king of Magadha and father-in-law of Kaṃsa, and therefore the enemy of Kṛṣṇa. After Jarāsandha had been killed by Bhīma, Kṛṣṇa released thousands of innocent kings that had been imprisoned by Jarāsandha. The thankful praise of the kings toward Kṛṣṇa as the Supreme Divinity is found in Bh.P. 10.73.

11. Kṛṣṇa attacks Kāliya and dances on his head, with the result that the snake (cobra) is now marked with Kṛṣṇa's footprint.

12. The *Bhāgavata Purāṇa* begins with a gathering of the exemplary sage Śaunaka and other realized ascetics who want to learn more.

13. "Association" (*satsaṅga*) here means to be in the presence of holy people who spend their time telling stories about Kṛṣṇa.

14. This is a comparison between those who follow the path of knowledge and aim at the absolute undifferentiated reality, and those who follow the path of devotion and pursue the form of Kṛṣṇa. The latter, obviously, is taken to be the highest.

15. These are all characters encountered in the *Bhāgavata* who readily understood the ultimate nature of reality. The story of Śrutadeva and Bahulāśva, for example, is told in Bh.P. 10.86. Bahulāśva, the king of Videha and ruler of the royal city of Mithilā, was naturally devoted to Kṛṣṇa; and Śrutadeva was a brāhmaṇa, single-mindedly devoted to Kṛṣṇa, who lived in Bahulāśva's kingdom. To reward them, Kṛṣṇa paid a visit to the city of Mithilā and made his form twofold so that he could enter the house of each simultaneously.

16. Jīva points out that these attendants are named in Bh.P. 1.14.29 and 32.

17. Jīva explains this to mean that there is no trace of any haughty pride in the attendants' service of Kṛṣṇa.

18. Uddhava is Kṛṣṇa's faithful adviser.

19. Ugrasena was the legitimate ruler of Mathurā who was wrongfully imprisoned by the wicked Kaṃsa. After killing Kaṃsa, Kṛṣṇa restored him to the throne.

20. Indicating that Kṛṣṇa is on his way home.

21. The primary difference between the first and second type is that the first are those who have always been perfected, whereas the second are those who have achieved the state of perfection through religious practice. There seems to be some disagreement in the commentaries about the status of the first group referred to in verse 18: the Chiefs. Jīva says they are to be understood in the same way, whereas others (Mukundadāsa, for example) say that they are only eternally perfected.

22. Because of the ambiguous nature of the prefix "*vi-*," *virāga* can mean both "very passionate" and "without passion." For this reason I have translated it as "passionate indifference." That is, it is an indifference toward ordinary things because of a passion for the beloved.

23. There seems to be some confusion regarding which three Rasas are being referred to here. The Bengali translator Haridāsa Dāsa indicates in his commentary that this verse refers to the Rasas of Respectful, Companionable, and Amorous Devotion, since the Rasa of Parental Affection involves a ninth Response, namely, the flowing of breast milk. Considering what is said in 3.4.45, and the fact the Rūpa says no more about the Responses in the chapters dealing with the other two Rasas, this proposal seems well justified.

24. This verse illustrates three Responses: broken voice, goose bumps, and tears.

25. These comprise twenty-four of the thirty-three Transitory Emotions listed in 2.4.4.

26. See 1.3.6.

27. These are the stages of supreme love, the culmination of the development mentioned in 1.3.8.

28. The literal meaning of Dāruka is a "chunk of wood."

29. This refers to the events related in the first canto of the *Bhāgavata Purāṇa*, which motivate much of the subsequent narrative of the *Bhāgavata*.

30. Jīva identifies three verses in the *Bhāgavata* that disclose the passion of these three characters. They are, respectively, Bh.P. 10.1.13, 11.30.43, and 11.29.46.

31. Jīva comments that Bh.P. 1.11.9 indicates that passion can also sometimes arise in the love of the residents of Dvārakā, although this is much more rare than in Vraja.

32. The first is a state of anticipation wherein the beloved has never been attained, and the second is a state of privation wherein the lover is lost after previously being attained.

33. Viśvanātha says that the red lotus is a reminder of Kṛṣṇa's face and the ocean is a reminder of Kṛṣṇa's dark blue color.

34. Another name for Uddhava is Pavanavyādhī, which means "wind sickness."

35. This verse is not in most standard editions of the *Bhāgavata.* The verse is close in sentiment, however, to Bh.P. 1.11.8.

36. One of Rūpa's own poems.

37. This is an example of the ongoing union of Akrūra and Uddhava with Kṛṣṇa in Mathurā. The words spoken are addressed to the swan-messenger in the *Haṃsadūta* when he asks how he will recognize Kṛṣṇa in Mathurā. He is basically told that Kṛṣṇa is the recipient of these two acts.

38. This is the position of Mammaṭa as stated in his *Kāvya Prakāśa.*

39. Hari as an elder is the "object" (*viṣaya-ālambana-vibhāva*) of this Rasa, and his younger relatives are the "vessels" (*āśraya-ālambana-vibhāva*).

40. Pradyumna is considered to be an incarnation of Kāmadeva, the god of love.

41. Prabhāvatī is the daughter of the demon Vajranābha, who tried to assume Indra's heavenly throne. With the aid of Kṛṣṇa, Pradyumna killed Vajranābha and married Prabhāvatī, who had fallen in love with him.

42. Jīva comments that this awareness comes from such acts as Kṛṣṇa defeating Indra. The point is that some kind of awareness of the majestic power of the Lord (*aiśvarya*) dominates the consciousness of the servants. The presence of this awareness determines a low position on the hierarchical scale of relational possibilities, whereas an awareness of the sweetness of the Lord (*mādhurya*) determines a high position on the hierarchical scale.

43. Note how this behavior differs from that found in the higher types of devotion, wherein it is common to laugh and play with Kṛṣṇa in a rowdy fashion.

44. Pradyumna is a manifestation of Kāmadeva, the god of love.

45. This verse illustrates the Responses of stupefaction, perspiration, and goose bumps.

46. These were listed in verses 69 and 70 above.

47. The story of Pradyumna's birth and youth are told in Bh. P. 10.55. After being burnt to ashes by Śiva, Kāmadeva — the god of love and a portion of Kṛṣṇa — was reborn as Kṛṣṇa and Rukmiṇī's son Pradyumna. The demon Śambara carried off baby Pradyumna and cast him into the sea. The tiny baby was swallowed by a huge fish, which later was caught and served to Śambara. When the cook discovered the baby in the bowels of the fish, he handed it over

to Śambara's maid-servant Māyāvatī, who was none other than a reborn form of Rati, the consort of Kāmadeva. Māyāvatī raised Pradyumna until he was old enough to challenge Śambara to a fight and kill him. Pradyumna then returned to Kṛṣṇa's royal city of Dvārakā, but since by now he was a young man, he had missed out on receiving the parental affection that Kṛṣṇa normally showers on his small children.

48. These three stages were introduced in verse 3.2.78 above.

49. Abhimanyu was the son of Arjuna and Subhadrā, Kṛṣṇa's younger sister. Abhimanyu was killed in the Mahābhārata war when he was only sixteen years of age, but still Subhadrā's love for the all-powerful Kṛṣṇa did not diminish.

50. See verses 93 and 95 above.

51. See verse 129 above.

52. The unique states of separation (*vipralambha*) and union (*sambhoga*) in the Amorous Rasa are defined separately in 3.5.24 ff.

53. See note explaining verse 166 above. Yearning is a state of separation defined in verse 96 above. Pradyumna has not really seen his father Kṛṣṇa at this point.

54. Loss is a state of separation defined in verse 114 above.

55. Successful union is defined in verse 130 above.

56. Satisfying union is defined in verse 133 above.

57. Ongoing union is defined in verse 136 above.

* * *

पश्चिम-विभागः

प्रेयोभक्तिरसाख्या तृतीयालहरी

स्थायी भावो विभावाद्यैः सख्यमात्मोचितैरिह ।
नीताश्चित्ते सतां पुष्टिं रसः प्रेयानुदीर्यते ॥ (१)

तत्र आलम्बनाः—

हरिश्च तद्वयस्याश्च तस्मिन्नलम्बना मताः । (२)

तत्र हरिः—

द्विभुजत्वादि-भागत्र प्राग्वदालम्बनो हरिः ॥ (३)

तत्र व्रजे, यथा—

महेन्द्रमणिमञ्जुलद्युतिरमन्दकुन्दस्मितः
स्फुरत्पुरटकेतकीकुसुमरम्यपट्टाम्बरः ।
स्रगुल्लसदुरःस्थलः क्वणितवेणुरत्राव्रजन्
व्रजादघहरो हरत्यहह नः सखीनां मनः ॥ (४)

अन्यत्र यथा—

चञ्चत्कौस्तुभकौमुदीसमुदयं कौमोदकीचक्रयोः
सख्येनोज्ज्वलितैस्तथा जलजयोराढ्यं चतुर्भिर्भुजैः ।
दृष्ट्वा हारिहरिन्मणिद्युतिहरं शौरिं हिरण्याम्बरं
जग्मुः पाण्डुसुताः प्रमोदसुधया नैवात्मसम्भावनाम् ॥ (५)

सुवेषः सर्वसल्लक्ष्मलक्षितो बलिनां वरः ।
विविधाद्भुतभाषाविद्वावदूकः सुपण्डितः ॥ (६)

विपुलप्रतिभो दक्षः करुणो वीरशेखरः ।
विदग्धो बुद्धिमान् क्षन्ता रक्तलोकः समृद्धिमान् ।
सुखी वरीयानित्याद्या गुणास्तस्येह कीर्तिताः ॥ (७)

Western Quadrant
Third Wave: Rasa of Companionable Devotion

1. When the Foundational Emotion of "Friendship" (*sakhya*) is fully developed in the heart of the devotee by means of the appropriate Excitants and other aesthetic components, it becomes the "Rasa of Companionship" (*preyo-bhakti-rasa*).[1]

The Substantial Excitants:

2. Hari and his friends are considered to be the Substantial Excitants.[2]

Hari:

3. Here Hari as the Substantial Excitant is two-armed in Vraja and elsewhere either two-armed or four-armed as previously described for the Rasa of Respectful Devotion.[3]

An illustration of Hari in Vraja:

4. Ah, Kṛṣṇa, the Destroyer of Sins, steals the minds of his friends as he comes here to the forest from the cowherd village! His complexion is as lovely as a blue sapphire, his smile is as bright and merry as a jasmine blossom, his clothing resembles a golden blossoming ketakī flower, his chest sports a bright garland of fresh forest flowers, and he makes sweet music on a flute.

An illustration of Hari elsewhere:

5. Seeing Kṛṣṇa with the Kaustubha jewel shimmering on his chest like a gathering of moonbeams, expressing immense friendship with his four arms that were blazing with his club, discus, lotus, and conch, wearing a bright and captivating necklace made of green jewels, and dressed in golden clothing, the sons of Pāṇḍu forgot their own selves in the ambrosia of bliss.[4]

6-7. In this Rasa Hari's qualities are such that he has beautiful attire, possesses all good characteristics, is most powerful, knows many wonderful languages, is eloquent, extremely learned, very wise, capable, compassionate, the best of the heroes, skilled in the arts, intelligent, forgiving, the charmer of all people, successful, happy, and the dearest of all.

अथ तद्वयस्याः—

रूपवेषगुणाद्यैस्तु समाः सम्यगयन्त्रिताः ।
विश्रम्भसम्भृतात्मानो वयस्यास्तस्य कीर्तिताः ॥ (८)

यथा—

साम्येन भीतिविधुरेण विधीयमान-
भक्तिप्रपञ्चमनुदञ्चदनुग्रहेण ।
विश्रम्भसारनिकुरम्बकरम्बितेन
वन्देतरामघहरस्य वयस्यवृन्दम् ॥ (९)

ते पुरव्रजसम्बन्धाद् द्विविधाः प्राय ईरिताः । (१०)

तत्र पुरसम्बन्धिनः—

अर्जुनो भीमसेनश्च दुहिता द्रुपदस्य च ।
श्रीदाम-भूसुराद्याश्च सखायः पुरसंश्रयाः ॥ (११)

एषां सख्यं, यथा—

शिरसि नृपतिर्द्राग्घ्रासीदघारिमधीरधी-
र्भुजपरिघयोः श्लिष्टौ भीमार्जुनौ पुलकोज्ज्वलौ ।
पदकमलयोः सास्रौ दस्रात्मजौ च निपेततु-
स्तमवशधियः प्रौढानन्दादरुन्धत पाण्डवाः ॥ (१२)

श्रेष्ठः पुरवयस्येषु भगवान् वानरध्वजः ॥ (१३)

अस्य रूपं, यथा—

गाण्डीवपाणिः करिराजशुण्डा-
रम्योरुरिन्दीवरसुन्दराभः ।
रथाङ्गिना रत्नरथाधिरोही
स रोहिताक्षः सुतरामराजीत् ॥ (१४)

सख्यं, यथा—

पर्यङ्के महति सुरारिहन्तुरङ्के
निःशङ्क-प्रणय-निसृष्ट-पूर्वकायः ।

His Friends:
8. His friends are said to be equal to him in form, dress, and qualities; they are completely unrestrained and enjoy confident familiarity.[5]

An illustration:
9. We worship the group of friends of Kṛṣṇa, the Destroyer of Sins. They are equal to him, are without any fear of him, experience a kindness toward him that involves no hesitation, and are endowed with great quantities of the nectar of confident familiarity.

10. The friends are usually said to be of two types: the friends in the city (Dvārakā) and the friends in Vraja.

The Friends in the City:
11. The friends associated with the city include Arjuna, Bhīmasena, Draupadī, and the brāhmaṇa Śrīdāma.

An illustration of their friendship:
12. King Yudhiṣṭhira, whose mind was confused with excitement, quickly smelled the head of Kṛṣṇa, the Destroyer of Sins. Bhīma and Arjuna hugged him with their ironlike arms as the hair on their bodies thrilled with delight. The twins Nakula and Sahadeva fell in tears at his lotus-feet. With their minds completely overwhelmed with extreme joy, the Pāṇḍavas gathered around Kṛṣṇa in this way.

13. The best of the friends in the city is lord Arjuna, whose banner is a monkey.

An illustration of Arjuna's form:
14. Arjuna appeared magnificently with the Gāṇḍiva bow in his hand. His thighs were as pleasing as the trunk of the king of elephants and his complexion was as beautiful as a blue lotus as he climbed into his jeweled chariot along with his charioteer Kṛṣṇa.

An illustration of Arjuna's friendship:
15. Arjuna, holder of the Gāṇḍiva bow, was enjoying himself on Kṛṣṇa's throne: the upper part of his body was sprawled lovingly without fear across the lap of the

उन्मीलन्नव-नव-नर्म-कर्मठोऽयं
गाण्डीवी स्मितवदनाम्बुजो व्यराजीत् ॥ (१५)

अथ व्रजसम्बन्धिनः—

क्षणादर्शनतो दीनाः सदा सह-विहारिणः।
तदेकजीविताः प्रोक्ता वयस्या व्रजवासिनः।
अतः सर्ववयस्येषु प्रधानत्वं भजन्त्यमी ॥ (१६)

एषां रूपं, यथा—

बलानुजसदृग्वयो-गण-विलास-वेष-श्रियः
प्रियङ्करण-वल्लकीदल-विषाण-वेण्वङ्किताः।
महेन्द्रमणिहाटकस्फटिकपद्मरागत्विषः
सदा प्रणयशालिनः सहचरा हरेः पान्तु वः ॥ (१७)

शख्यं, यथा—

उन्निद्रस्य ययुस्तवात्र विरतिं सप्त क्षपास्तिष्ठतो
हन्त श्रान्त इवासि निक्षिप सखे! श्रीदामपाणौ गिरिम्।
आधिर्विध्यति नस्त्वमर्पय करे किंवा क्षणं दक्षिणे
दोष्णस्ते करवाम काममधुना सव्यस्य संवाहनम् ॥ (१८)

यथा वा श्रीदशमे (भा॰ १०/१२/११)—

इत्थं सतां ब्रह्मसुखानुभूत्या
दास्यं गतानां परदैवतेन।
मायाश्रितानां नरदारकेण
सार्धं विजह्रुः कृतपुण्यपुञ्जाः ॥ (१९)

एषु श्रीकृष्णस्य सख्यं, यथा—

सहचर-निकुरम्बं भ्रातरार्य! प्रविष्टं
द्रुतमघजठरान्तः कोटरे प्रेक्षमाणः।
स्खलदशिशिरबाष्पक्षालित-क्षामगण्डः
क्षणमहमवसीदन् शून्यचित्तस्तदासम् ॥ (२०)

Destroyer of the Enemy of the Gods as he was telling new jokes with a bright smile shining on his lotus face.

The Friends in Vraja:
16. The friends who reside in Vraja are miserable if they do not see Kṛṣṇa for even a single moment. They accompany him continually as he wanders about for pleasure, for their lives are devoted to him alone. Because of this, they are considered to be the finest among all his friends.

An illustration of their form:
17. They are identical to Kṛṣṇa, the younger brother of Balarāma, in age, qualities, playfulness, dress, and beauty. They are very charming and make music with lutes, horns, flutes, and musical instruments made from leaves. In their brilliant color some resemble blue sapphires, some resemble gold, some resemble crystal, and some resemble rubies. May Hari's friends, who always accompany him with great love, protect us!

An illustration of their friendship:
[Addressed to Kṛṣṇa during his lifting of Mount Govardhana:]
18. Friend, you have remained standing for seven continuous days without any sleep. Ah, you must be exhausted! Hand that mountain over to Śrīdāma. Our minds are greatly distressed by this! At least switch the mountain over to your right hand for a few moments so that we can massage your left hand.

Also in the Tenth Canto (Bh.P. 10.12.11):
19. In this way did the boys who had accumulated a heap of merit play alongside Kṛṣṇa, whom the intellectuals experience as the knowledge and happiness of the formless reality of Brahman, whom the servants experience as the supreme divinity, and whom those under the influence of his creative power (*māyā*) experience as a human boy.[6]

An illustration of Śrī Kṛṣṇa's friendship for them:
[Kṛṣṇa to Balarāma:]
20. Noble Brother, seeing my friends disappear quickly into the stomach of the demon Agha, my cheeks quivered and were drenched with hot tears, and for a few moments I became faint and my mind went blank.

सुहृदश्च सखायश्च तथा प्रियसखा: परे ।
प्रियनर्मवयस्याश्चेत्युक्ता गोष्ठे चतुर्विधाः ॥ (२१)

तत्र सुहृदः—

वात्सल्यगन्धि-सख्यास्तु किञ्चित्ते वयसाधिकाः ।
सायुधास्तस्य दुष्टेभ्यः सदा रक्षा-परायणाः ॥ (२२)

सुभद्र-मण्डलीभद्र-भद्रवर्धन-गोभटाः ।
यक्षेन्द्रभट-भद्राङ्ग-वीरभद्रा महागुणाः ।
विजयो बलभद्राद्याः सुहृदस्तस्य कीर्तिताः ॥ (२३)

एषां सख्यं, यथा—

धुन्वन् धावसि मण्डलाग्रममलं त्वं मण्डलीभद्र! किं
गुर्वीं नार्य! गदां गृहाण विजय! क्षोभं वृथा मा कृथाः ।
शक्तिं न क्षिप भद्रवर्धन! पुरो गोवर्धनं गाहते
गर्जन्नेष घनो बली न तु बलीवर्दाकृतिर्दानवः ॥ (२४)

सुहृत्सु मण्डलीभद्र-बलभद्रौ किलोत्तमौ ॥ (२५)

तत्र मण्डलीभद्रस्य रूपं, यथा—

पाटलपटलसदङ्गो
लकुटकरः शेखरी शिखण्डेन ।
द्युतिमण्डलीमलिनिभां
भाति दधन्मण्डलीभद्रः ॥ (२६)

अस्य सख्यं, यथा—

वनभ्रमणकेलिभिर्गुरुभिरह्नि खिन्नीकृतः
सुखं स्वपितु नः सुहृद् व्रज-निशान्तमध्ये निशि ।
अहं शिरसि मर्दनं मृदु करोमि कर्णे कथां
त्वमस्य विसृजन्नलं सुबल! सक्थिनी लालय ॥ (२७)

बलदेवस्य रूपं, यथा—

गण्डान्तः स्फुरदेककुण्डलमलिच्छन्नावतंसोत्पलं
कस्तूरीकृत-चित्रकं पृथुहृदि भ्राजिष्णु गुञ्जास्रजम् ।

21. The friends in Vraja are said to be of four types: the allies (*suhṛt*), the assistants (*sakha*), the dear friends (*priya-sakha*), and the dear playful friends (*priya-narma-vayas*).

The Allies:
22. Since these are slightly older than Kṛṣṇa, their friendship is tinged with parental affection (*vātsalya*). They bear arms and protect Kṛṣṇa at all times from the wicked.

23. Subhadra, Maṇḍalībhadra, Bhadravardhana, Gobhaṭa, Yakṣendra, Bhadrānga, Vīrabhadra, Mahāguṇa, Vijaya, and Balabhadra (Balarāma) are declared to be his allies.

An illustration of their friendship:
24. Hey Maṇḍalībhadra, why are you running about brandishing a shining sword? Balarāma, put down your heavy mace! Vijaya, don't stand there trembling in vain. And Bhadravardhana, don't throw away your peace of mind. That's not a demon roaring in the form of a mighty bull; it's only a massive cloud thundering over Mount Govardhana.[7]

25. Maṇḍalībhadra and Balabhadra are the best among the allies.

An illustration of the form of Maṇḍalībhadra:
26. Maṇḍalībhadra's body is clothed in shiny pink garments, he holds a club in his hand, his head is crowned with peacock feathers, and he possesses a bright halo that resembles a swarm of bumblebees.

An illustration of Maṇḍalībhadra's friendship:
27. Our friend Kṛṣṇa has become tired from playing strenuous games while wandering all day in the forest. Let's put him to bed happily tonight inside his house in Vraja. Stop chattering in his ear, Subala, and massage his thighs while I gently rub his head.

An illustration of Balabhadra's form:
28. I take refuge with Balarāma, Pralamba's heroic enemy, who in one ear has an earring shining at the edge of his cheek, and in the other ear has a blue-lotus blossom that is surrounded by bumblebees. He has a tilaka mark made of musk on his

तं वीरं शरदम्बुदद्युतिभरं संवीतकालाम्बरं
गम्भीरस्वनितं, प्रलम्बभुजमालम्बे प्रलम्बद्विषम् ॥ (२८)

अस्य सख्यं, यथा—

जनितिथिरिति पुत्रप्रेमसंवीतयाहं
स्नपयितुमिह सद्मन्यम्बया स्तम्भितोऽस्मि ।
इति सुबल! गिरा मे सन्दिश त्वं मुकुन्दं
फणिपतिह्रदकच्छे नाद्य गच्छेः कदापि ॥ (२९)

अथ सखायः—

कनिष्ठकल्पाः सख्येन सम्बद्धाः प्रीतिगन्धिना ।
विशाल-वृषभौजस्वि- देवप्रस्थ- वरूथपाः ॥ (३०)

मरन्द-कुसुमापीड-मणिबन्ध-करन्धमाः ।
इत्यादयः सखायोऽस्य सेवा-सौख्यैकरागिणः ॥ (३१)

एषां सख्यं, यथा—

विशाल! बिसिनीदलैः कलय वीजनप्रक्रियां
वरूथप! विलम्बितालकवरूथमुत्सारय ।
मृषा वृषभ! जल्पितं त्यज भजाङ्ग संवाहनं
यदुग्रभुजसङ्गरे गुरुमगात् क्लमं नः सखा ॥ (३२)

सर्वेषु सखिषु श्रेष्ठो देवप्रस्थोऽयमीरितः ॥ (३३)

तस्य रूपं, यथा—

बिभ्रद् गेण्डुं पाण्डुरोद्भास-वासाः
पाशाबद्धोत्तुङ्ग-मौलिर्बलीयान् ।
बन्धूकाभः सिन्धुरस्पर्धिनीलो
देवप्रस्थः कृष्णपार्श्वं प्रतस्थे ॥ (३४)

अस्य सख्यं, यथा—

श्रीदाम्नः पृथुलां भुजामभि शिरो विन्यस्य विश्रामिणं
दाम्नः सव्यकरेण रुद्धहृदयं शय्याविराजत्तनुम् ।

forehead, and wears a bright garland of gunja seeds on his broad chest. His complexion is that of a beautiful white autumn cloud and he is clothed in dark blue garments. He has a deep voice and powerful long arms.

An illustration of Balabhadra's friendship:
29. Since it is my birthday today, I am being made to stay inside the house to be bathed here by my mother, who is engulfed in love for her son. Because of this, O Subala, you must deliver this order of mine to Mukunda: "Don't go anywhere near Kāliya's poisonous pool today!"[8]

The Assistants:
30-31. Since they are slightly younger than Kṛṣṇa, the assistants are similar to his younger relatives and their friendship accordingly has a trace of respect (*prīti*). Kṛṣṇa's assistants, who are single-mindedly attached to his happiness and service, include Viśāla, Vṛṣabha, Ojasvī, Devaprastha, Varūthapa, Maranda, Kusumāpīḍa, Maṇibandha, and Karandhama.[9]

An illustration of their friendship:
32. Our friend Kṛṣṇa has become exhausted from fighting violent demons. Therefore, Viśāla, you fan him with some lotus leaves. Varūthapa, you rearrange the thick locks of his hair that are hanging in his face. Vṛṣabha, stop your useless prattle and massage his limbs![10]

33. The best among all the assistants is said to be Devaprastha.

An illustration of Devaprastha's form:
34. As strong Devaprastha walks alongside Kṛṣṇa he carries a ball, his clothes are bright white, the tuft of hair on his head is as long as a noose used for catching cows, his complexion is red, and his playful ways rival those of an elephant.

An illustration of Devaprastha's friendship:
35. O Beautiful Woman, Devaprastha is now enjoying himself inside a cave by lovingly massaging the two feet of his dear friend Kṛṣṇa, the son of the king of

मध्ये सुन्दरि! कन्दरस्य पदयोः संवाहनेन प्रियं
देवप्रस्थ इतः कृती सुखयति प्रेम्णा व्रजेन्द्रात्मजम् ॥ (३५)

अथ प्रियसखाः—

वयस्तुल्याः प्रियसखाः सख्यं केवलमाश्रिताः ।
श्रीदामा च सुदामा च दामा च वसुदामकः ॥ (३६)

किङ्किणिस्तोककृष्णाशु-भद्रसेन-विलासिनः ।
पुण्डरीकविटङ्काक्ष-कलविङ्कादयोऽप्यमी ॥ (३७)

रमयन्ति प्रियसखाः केलिभिर्विविधैः सदा ।
नियुद्धं-दण्डयुद्धादि-कौतुकैरपि केशवम् ॥ (३८)

एषां सख्यं, यथा—

सगद्गदपदैर्हरिं हसति कोऽपि वक्रोदितैः
प्रसार्य भुजयोर्युगं पुलकि कश्चिदाश्लिष्यति ।
करेण चलता दृशौ निभृतमेत्य रुन्धे परः
कृशाङ्गि! सुखयन्त्यमी प्रियसखाः सखायं तव ॥ (३९)

एषु प्रियवयस्येषु श्रीदामा प्रवरो मतः । (४०)

तस्य रूपम्—

वासः पिङ्गं बिभ्रतं शृङ्गपाणिं
बद्धस्पर्धं सौहृदान्माधवेन ।
ताम्रोष्णीषं श्यामधामाभिरामं
श्रीदामानं दामभाजं भजामि ॥ (४१)

सख्यं यथा—

त्वं नः प्रोज्झ्य कठोर! यामुनतटे कस्मादकस्माद् गतो
दिष्ट्या दृष्टिमितोऽसि हन्त निबिडाश्लेषैः सखीन् प्रीणय ।
ब्रूमः सत्यमदर्शने तव मनाक् का धेनवः के वयं
किं गोष्ठं किमभीष्टमित्यचिरतः सर्वं विपर्यस्यति ॥ (४२)

Vraja, who is resting his head on the massive arm of Śrīdāma and his body on a bed with the left hand of Dāma laying on his chest.

The Dear Friends:
36-37. The dear friends are the same age as Kṛṣṇa and therefore are engaged in a purely equal friendship. These include Śrīdāma, Sudāma, Dāma, Vasudāmaka, Kiṅkiṇi, Stokakṛṣṇa, Aṃśu, Bhadrasena, Vilāsī, Puṇḍarīka, Viṭankākṣa, and Kalavinka.[11]

38. The dear friends always delight Keśava with diverse festive sports, such as wrestling and fighting with sticks.

An illustration of their friendship:
39. O Thin-Waisted Woman, the dear friends are now delighting your beloved. One is regaling Hari with puns delivered in astammering voice; another stretches out his two excited arms and hugs him; and yet another quietly sneaks up behind him and covers his eyes with a hand.

40. Among the dear friends Śrīdāma is considered to be the best.

An illustration of Śrīdāma's form:
41. I worship Śrīdāma, who has a pleasingly dark complexion, is dressed in yellow, carries a horn in his hand, dons a copper-colored turban, wears a garland of flowers, and rivals Mādhava in affection.

An illustration of Śrīdāma's friendship:
[Śrīdāma says to Kṛṣṇa:]
42. O Hard-Hearted, where did you go after suddenly abandoning us on the bank of the Yamunā? Ah, how fortunate for us that we have obtained sight of you again! Now gratify your friends with firm embraces! We are telling you the truth: without seeing you for even a second, what do cows matter? And what do we matter? The entire cowherd village? Even our desires? In such a condition everything becomes jumbled.

अथ प्रियनर्मवयस्याः—

प्रियनर्मवयस्यास्तु पूर्वतोऽप्यभितो वराः ।
आत्यन्तिकरहस्येषु युक्ता भावविशेषिणः ।
सुबलार्जुन-गन्धर्वास्ते वसन्तोज्ज्वलादयः ॥ (४३)

एषां सख्यं, यथा—

राधासन्देशवृन्दं कथयति सुबलः पश्य कृष्णस्य कर्णे
श्यामाकन्दर्पलेखं निभृतमुपहरत्युज्ज्वलः पाणिपद्मे ।
पालीताम्बूलमास्ये वितरति चतुरः कोकिलो मूर्ध्नि धत्ते
तारादामेति नर्मप्रणयि-सहचरास्तन्वि! तन्वन्ति सेवाम् ॥ (४४)

प्रियनर्मवयस्येषु प्रबलौ सुबलोज्ज्वलौ । (४५)

तत्र सुबलस्य रूपं, यथा—

तनुरुचिविजितहिरण्यं
हरिदयितं हारिणं हरिद्वसनम् ।
सुबलं कुवलयनयनं
नयनन्दितबान्धवं वन्दे ॥ (४६)

अस्य सख्यं, यथा—

वयस्य गोष्ठ्यामखिलेङ्गितेषु
विशारदायमपि माधवस्य ।
अन्यैर्दुरूहा सुबलेन सार्धं
संज्ञामयी कापि बभूव वार्ता ॥ (४७)

उज्ज्वलस्य रूपं, यथा—

अरुणाम्बरमुच्चलेक्षणं
मधुपुष्पावलिभिः प्रसाधितम् ।
हरिनील-रुचिं हरिप्रियं
मणिहारोज्ज्वलमुज्ज्वलं भजे ॥ (४८)

अस्य सख्यं, यथा—

शक्तास्मि मानमवितुं कथमुज्ज्वलोऽयं

The Dear Playful Friends:
43. The dear playful friends are even better than the dear friends since they have very special roles to play in the extremely secret love affairs of Kṛṣṇa. These include Subala, Arjuna, Gandharva, Vasanta, and Ujjvala.

An illustration of their friendship:
44. Look, O Slender-Waisted, Subala is whispering news of Rādhā into Kṛṣṇa's ear. Ujjvala is placing a secret love letter written by Śyāmā into his lotus-hand. Catura is putting some betel sent by Pālī into his mouth. Kokila is placing a garland made by Tārā over his head. In this fashion, Kṛṣṇa's dear playful friends serve him.

45. Subala and Ujjvala are the best among the dear playful friends.

An illustration of Subala's form:
46. I worship Subala, who is very dear to Hari. His lustrous body outshines gold, he wears a green necklace, his eyes resemble blue lotuses, and his behavior gives great joy to his friend Kṛṣṇa.

An illustration of Subala's friendship:
47. Even though they were among a group of friends who were skilled in reading signals, Mādhava and Subala were communicating secret news through special hand signs that were impossible for the others to understand.

An illustration of Ujjvala's form:
48. I worship Ujjvala, who is Hari's special friend. He is dressed in red clothes, has trembling eyes, is ornamented with sweet spring flowers, has a dark blue complexion similar to Hari's, and wears a colorful jeweled necklace.

An illustration of Ujjvala's friendship:
49. O Friend, how will I ever be able to protect my honor? Here comes the messenger Ujjvala. Whenever he approaches, what shy, well-bred adolescent

दूतः समेति सखि! यत्र मिलत्यदूरे ।
सापत्रपापि कुलजापि पतिव्रतापि
का वा वृषस्यति न गोपवृषं किशोरी? (४९)

उज्ज्वलोऽयं विशेषेण सदा नर्मोक्तिलालसः ॥ (५०)

यथा—

स्फुरदतनुतरङ्गावर्धितानल्पवेलः
सुमधुररसरूपो दुर्गमावारपारः ।
जगति युवति-जातिर्निम्नगा त्वं समुद्र-
स्तदियमघहर! त्वामेति सर्वाध्वनैव ॥ (५१)

एतेषु केऽपि शास्त्रेषु, केऽपि लोकेषु विश्रुताः ॥ (५२)

नित्यप्रियाः सुरचराः साधकाश्चेति ते त्रिधा ।
केचिदेषु स्थिरा जात्या मन्त्रिवत्तमुपासते ॥ (५३)

तं हासयन्ति चपलाः केचिद्वैहासिकोपमाः ।
केचिदार्जवसारेण सरलाः शीलयन्ति तम् ॥ (५४)

वामा वक्रिमचक्रेण केचिद् विस्माययन्त्यमुम् ।
केचित् प्रगल्भाः कुर्वन्ति वितण्डाममुना समम् ।
सौम्याः सूनृतया वाचा धन्या धिन्वति तं परे ॥ (५५)

एवं विविधया सर्वे प्रकृत्या मधुरा अमी ।
पवित्र-मैत्रीवैचित्री-चारुतामुपचिन्वते ॥ (५६)

अथ उद्दीपनाः—

उद्दीपना वयोरूप-शृङ्ग-वेणु-दरा हरेः ।
विनोद-नर्म-विक्रान्ति-गुणाः प्रेष्ठजनास्तथा ।
राज-देवावतारादि-चेष्टानुकरणादयः ॥ (५७)

तत्र वयः—

वयः कौमार-पौगण्ड-कैशोरञ्चेह सम्मतम् ।
गोष्ठे कौमार-पौगण्डे कैशोरं पुरगोष्ठयोः ॥ (५८)

woman — even one loyal to her husband — does not lust after Kṛṣṇa, the bull of the cowherds?[12]

50. Ujjvala is always making delightful statements with a very special sense of humor.

An illustration:
[Ujjvala says to Kṛṣṇa:]
51. O Kṛṣṇa, Destroyer of Sins, in this world you are the immense ocean of exceptionally sweet Rasa that demolishes all limits of propriety with powerful waves of love, and the young women are the rivers flowing toward you from all sides.

52. Some of the friends are known from scriptures, and some are known from common lore.

53. They are divided into three classes: those who are eternally dear (*nityapriya*), those who were formerly gods (*suracara*), and the practitioners (*sādhaka*).[13] Among these some are serious and advise Kṛṣṇa as ministers.

54. Some are frivolous and entertain Kṛṣṇa as clowns. Some are honest and serve Kṛṣṇa with sincerity.

55. Some are cunning and astonish Kṛṣṇa with their crooked ways.[14] Some are arrogant and engage Kṛṣṇa in senseless arguments. And others are gentle and delight Kṛṣṇa with pleasant words.

56. In this way, the great variety of the sweet natures of all his friends enhances the diverse beauty of pure friendship with Kṛṣṇa.

The Enhancing Excitants:
57. The Enhancing Excitants include Hari's age, form, horn, flute, and conch; his qualities such as playfulness, humor and bravery; his beloved people; and his imitations of the actions of such beings as kings, gods, and divine incarnations.

His Age:
58. His age is considered to be of three stages: infancy (*kaumāra*), childhood (*paugaṇḍa*), and adolescence (*kaiśora*). His infancy and childhood are seen only in Vraja, whereas his adolescence is seen both in Vraja and in the cities (Mathurā and Dvārakā).

तत्र कौमारं, यथा—

कौमारं वत्सले वाच्यं ततः संक्षिप्य लिख्यते ॥ (५९)

यथा श्रीदशमे (भा॰ १०/१३/११)—

बिभ्रद्वेणुं जठरपटयोः शृङ्गवेत्रे च कक्षे
वामे पाणौ मसृणकवलं तत्फलान्यङ्गुलीषु ।
तिष्ठन्मध्ये स्वपरिसुहृदो हासयन्नर्मभिः स्वैः
स्वर्गे लोके मिषति बुभुजे यज्ञभुग् बालकेलिः ॥ (६०)

अथ पौगण्डम्—

आद्यं मध्यं तथा शेषं पौगण्डञ्च त्रिधा भवेत् ॥ (६१)

तत्र आद्यं पौगण्डम्—

अधरादेः सुलौहित्यं जठरस्य च तानवम् ।
कम्बुग्रीवोद्गमाद्यञ्च पौगण्डे प्रथमे सति ॥ (६२)

यथा—

तुन्दं विन्दति ते मुकुन्द! शनकैरश्वत्थपत्रश्रियं!
कण्ठः कम्बुवदम्बुजाक्ष! भजते रेखात्रयीमुज्ज्वलाम् ।
आरुन्धे कुरुविन्द-कन्दलरुचिं भूचन्द्र! दन्तच्छदो
लक्ष्मीराधुनिकी धिनोति सुहृदामक्षीणि सा काप्यसौ ॥ (६३)

पुष्पमण्डन-वैचित्री चित्राणि गिरिधातुभिः ।
पीतपट्टदुकूलाद्यमिह प्रोक्तं प्रसाधनम् ॥ (६४)

सर्वाटवी-प्रचारेण नैचिकीचयचारणम् ।
नियुद्ध-केलि-नृत्यादि-शिक्षारम्भोऽत्र चेष्टितम् ॥ (६५)

यथा—

वृन्दारण्ये समन्तात् सुरभिणि सुरभीवृन्द-रक्षाविहारी
गुञ्जाहारी शिखण्ड-प्रकटितमुकुटः पीतपट्टाम्बर-श्रीः ।
कर्णाभ्यां कर्णिकारे दधदलमुरसा फुल्लमल्लीकमाल्यं
नृत्यान् दोर्युद्धरङ्गे नटवदिह सखीन्नन्दयत्येष कृष्णः ॥ (६६)

Infancy:
59. Since his infancy will be discussed in detail in the following chapter on Parental Affection, it will be mentioned here only briefly.

An illustration is in the Tenth Canto (Bh.P. 10.13.11):
60. Standing in the middle of his friends with a flute stuck between his belly and waist cloth, a horn and staff held in his left armpit, a ball of milky rice pudding in his left hand, and fruits in the fingers of his right hand, Kṛṣṇa, the Divine Receiver of Sacrifices who engages here in childish games, made them laugh by cracking playful jokes while the gods in heaven looked on.

Childhood:
61. His childhood consists of three stages: beginning, middle, and end.

The Beginning of His Childhood:
62. In the first stage of his childhood, Kṛṣṇa's lips are very red, his belly is slender, and three lines are beginning to appear on his neck so that it resembles a conch-shell.

An illustration:
63. Mukunda, your belly is slowly taking on the beautiful appearance of a slender fig leaf. O Lotus-Eyes, your neck has three attractive lines like a conch-shell. O Moon of the World, your lips outshine the redness of a bright red flower blossom. Your present inexpressible charm greatly delights the eyes of your friends!

64. His ornamentation here in this stage includes a beautiful variety of floral decorations, body designs made with red paint, and garments of fine yellow cloth.

65. His activities in this stage involve beginning his education in wrestling, sports, dance, and grazing the herd of cows in all the forests.

An illustration:
66. Kṛṣṇa, who wanders around protecting the herd of cows in the fragrant forest of Vṛndāvana wearing a necklace of red and white gunja beads, a crown of peacock feathers, beautiful garments of fine yellow cloth, lotus blossoms behind his two ears, and a garland of jasmine blossoms on his chest, delights his friends while dancing like an actor here on the wrestling field.

अथ मध्यपौगण्डम्—

नासा सुशिखरा तुङ्गा कपोलौ मण्डलाकृती ।
पार्श्वाद्यङ्गं सुवलितं पौगण्डे सति मध्यमे ॥ (६७)

यथा—

तिलकुसुमविहासि-नासिकाश्री-
नवमणि-दर्पण-दर्पनाशि गण्डः ।
हरिरिह परिमृष्ट-पार्श्वसीमा
सुखयति सुष्ठु सखीन् स्वशोभयैव ॥ (६८)

उष्णीषं पट्टसूत्रोत्थ-पाशेनात्र तडित्त्विषा ।
यष्टिः श्यामा त्रिहस्तोच्चा स्वर्णाग्रेत्यादिमण्डनम् ।
भाण्डीरे क्रीडनं शैलोद्धारणाद्यञ्च चेष्टितम् ॥ (६९)

यथा—

यष्टिं हस्तत्रयपरिमितां प्रान्तयोः स्वर्णबद्धां
बिभ्रन्नीलां चटुलचमरीचारु-चूडोज्ज्वलश्रीः ।
बद्धोष्णीषः पुरटरुचिना पट्टपाशेन पार्श्वे
पश्य क्रीडन् सुखयति सखे! मित्रवृन्दं मुकुन्दः ॥ (७०)

पौगण्ड-मध्य एवायं हरिर्दीव्यन् विराजते ।
माधुर्याद्भुतरूपत्वात् कैशोराग्रांशभागिव ॥ (७१)

अथ शेषपौगण्डम्—

वेणी नितम्ब-लम्बाग्रा लीलालक-लता-द्युतिः ।
अंसयोस्तुङ्गतेत्यादि पौगण्डे चरमे सति ॥ (७२)

यथा—

अग्रे लीलालकलतिकयालङ्कृतं बिभ्रदास्यं
चञ्चद्वेणीशिखरशिखया चुम्बितश्रोणिबिम्बः ।
उत्तुङ्गांसच्छविरघहरो रङ्गमङ्कश्रियैव
न्यस्यन्नेष प्रियसवयसां गोकुलान्निर्जिहीते ॥ (७३)

The Middle of His Childhood:
67. In the middle stage of his childhood, Kṛṣṇa's nose is handsomely raised and pointed, his cheeks are round, and the sides of his body are beautifully curved.

An illustration:
68. Hari has a pleasing nose that is more lovely than a sesame blossom, his cheeks destroy the pride of a new jeweled mirror, and the sides of his body are well-defined. In this form he gives great pleasure to his friends through his own handsomeness.

69. His ornaments in this stage include a turban wrapped with silk cloth that blazes like lightening and a dark blue staff that is three forearms in length and is tipped with gold. His actions involve playing in the forest of banyan trees and lifting Mount Govardhana.

An illustration:
70. Look friend, Mukunda is playing nearby and delighting his group of friends. He carries a dark blue staff that measures three forearms and is capped on both ends with gold, he has a radiant, wavering top lock of hair that is as beautiful as a yak-tail fly-whisk, and sports a turban wrapped with shining, golden silk cloth.

71. When he is playing in the middle stage of childhood, Hari appears as though he is on the threshold of adolescence, because of the wonderful sweetness of his form.

The End of His Childhood:
72. In the end of his childhood, the tip of Kṛṣṇa's braided hair hangs down to his buttocks, the locks of his hair are playfully arranged, and his shoulders stand prominent.

An illustration:
73. The face of the Destroyer of Sins is decorated with playful locks of hair. He has a long swaying braid of hair that goes from the top of his head to his round buttocks, and he has splendidly high shoulders. After giving love away to his dear friends through the beauty of his body alone, he left Gokula.

उष्णीषे वक्रिमा लीला-सरसीरुहपाणिता ।
काश्मीरेणोर्ध्वपुण्ड्राद्यमिह मण्डनमीरितम् ॥ (७४)

यथा—

उष्णीषे दरविक्रमा करतले व्याजृम्भिलीलाम्बुजं
गौरश्रीरलिके किलोर्ध्वतिलकः कस्तूरिकाबिन्दुमान् ।
वेषः केशव! पेशलः सुबलमप्याघूर्णयत्यद्य ते
विक्रान्तं किमुत स्वभावमृदुलां गोष्ठाबलानां ततिम् ॥ (७५)

अत्र भङ्गी गिरां नर्मसखैः कर्णकथारसः ।
एषु गोकुलबालानां श्रीश्लाघेत्यादि-चेष्टितम् ॥ (७६)

यथा—

धूर्तस्त्वं यदवैषि हृद्गतमतः कर्णे तव व्याहरे
केयं मोहनता समृद्धिरधुना गोधुक्कुमारीगणे ।
अत्रापि द्युतिरत्नरोहणभुवो बालाः सखे! पञ्चषाः
पञ्चेषुर्जगतां जये निजधुरां यत्रार्पयन्माद्यति ॥ (७७)

अथ कैशोरम्—

कैशोरं पूर्वमेवोक्तं संक्षेपेणोच्यते ततः ॥ (७८)

यथा—

पश्योत्सिक्तवलीत्रयीवरलते वासस्तडिन्मञ्जुले
प्रोन्मीलद्घनमालिका-परिमलस्तोमे तमालत्विषि ।
उक्षत्यम्बक-चातकान् स्मितरसैर्दामोदराम्भोधरे
श्रीदामा रमणीय-रोम-कलिकाकीर्णाङ्गशाखी बभौ ॥ (७९)

प्रायः किशोर एवायं सर्वभक्तेषु भासते ।
तेन यौवनशौभास्य नेह काचित् प्रपञ्चिता ॥ (८०)

74. His ornaments here in this stage include a slanted turban, a lotus held playfully in his hand, and a vertical tilaka mark made with saffron on his forehead.

An illustration:
75. Your turban is slightly crooked; in your hand you playfully hold a fully opened lotus; on your forehead is a beautiful red vertical tilaka mark that is mixed with drops of musk. Hey Keśava, your dress and decorations are now causing even the mighty Subala to become confused. How much more true this is for the group of cowherd women who are of a very tender nature!

76. His actions here involve a roundabout mode of speech, whispering secret love stories in the ears of his dear playful friends, and boasting to them about the beauty of the young women of Gokula.

An illustration:
[Kṛṣṇa is speaking to his dear playful friend Subala:]
77.Since you are cunning and know the ways of the heart, I whisper this in your ear. Who among the group of cowherd women is loaded with bewildering charm? Five or six of the women, O Friend, are receptacles of the jewels of beauty. It appears that the god of love rejoices, handing over to them his own exhalted position for the victory of the worlds.

Adolescence:
78. Since his adolescence has already been described,[15] it is illustrated here only briefly.

An illustration:
[This is a description of a scene in which Śrīdāma and Kṛṣṇa are embracing:]
79. Look! Because of his erect body hairs, Śrīdāma looks like a tree covered with buds against the body of Dāmodara, who looks like a dark rain cloud and sprinkles Rasa in the form of smiles on our Cātaka bird-like eyes. Because of the three lines on his neck, Dāmodara surpasses the most beautiful of the creepers. His clothing shines like radiant lightning, he wears a garland of blossoming forest flowers, and he glistens like a dark blue tāmala tree.

80. Kṛṣṇa generally appears to all his devoted friends only as an adolescent; therefore, the special beauty of his young manhood (*yauvana*) has not been described here at all.[16]

अथ रूपं, यथा—

अलङ्कारमलङ्कृत्वा तवाङ्गं पङ्कजेक्षण!
सखीन् केवलमेवेदं धाम्ना धीमन्! धिनोति नः ॥ (८१)

अथ शृङ्गं, यथा—

व्रजनिजवरुथीवितर्दिकाया-
मुषसि विषाणवरे रुवत्युदग्रम् ।
अहह सवयसां तदीयरोम्णा-
मपि निवहाः सममेव जाग्रति स्म ॥ (८२)

वेणुर्यथा—

सुहृदो न हि यात कातरा
हरिमन्वेष्टुमितः सुतां रवेः ।
कथयन्नमुमत्र वैणव-
ध्वनिदूतः शिखरे धिनोति नः ॥ (८३)

शङ्खो, यथा—

पाञ्चालीपतयः श्रुत्वा पाञ्चजन्यस्य निःस्वनम् ।
पञ्चास्य! पश्य मुदिताः पञ्चास्यप्रतिमां ययुः ॥ (८४)

विनोदो, यथा—

स्फुरदरुणदुकूलं जागुडैर्गौरगात्रं
कृतवर-कबरीकं रत्नताटङ्ककर्णम् ।
मधुरिपुमिह राधा-वेषमुद्वीक्ष्य साक्षात्
प्रियसखि सुबलोऽभूद्विस्मितः सस्मितश्च ॥ (८५)

अथानुभावाः—

नियुद्ध-कन्दुकद्यूतवाह्यवाहादिकेलिभिः ।
लगुडालगुडि-क्रीडा-सङ्गैश्चास्य तोषणम् ॥ (८६)

पल्यङ्कासनदोलासु सह-स्वापोपवेशनम् ।
चारुचित्रपरीहासो विहारः सलिलाशये ॥ (८७)

An illustration of his adolescent form:
81. O Wise Lotus-Eyed One, we your friends are delighted by the fact that the splendor of your body alone ornaments your ornaments.[17]

An illustration of his horn:
82. When Kṛṣṇa, who possesses the best of horns, sounded his horn loudly at dawn from a sleeping platform on the rooftop of his house in Vraja, all his friends and the body hairs of his friends[18] woke up simultaneously.

An illustration of his flute:
83. O Friends, don't be confused and go in search of Hari on the river bank of the Yamunā, daughter of the sun. His messenger, the sound of the flute, delights us by announcing that he is here atop Mount Govardhana.

An illustration of his conch:
84. Look, O Five-Faced Śiva, having heard the sound of the Pāñcajanya conch, the five husbands of Draupadī became ecstatic and turned as white as you.[19]

An illustration of his play:
85. Dear Friends, seeing Kṛṣṇa, the Enemy of Madhu, dressed as Rādhā in shiny red garments, his body rendered golden with saffron, his hair woven in beautiful braids, and his ears adorned with jeweled earrings, Subala was amazed and could only smile.

The Indications:
86-88. The Indications that are common to all types of friends include delighting Kṛṣṇa with such sports as wrestling, playing with balls, gambling, carrying each

युग्मत्वे लास्यगानाद्याः सर्वसाधारणाः क्रियाः ॥ (८८)

तत्र नियुद्धेन, तोषणं यथा—

अघहर! जितकाशी युद्धकण्डूलबाहु-
स्त्वमटसि सखि-गोष्ठ्यामात्मवीर्यं स्तुवानः ।
कथय किमु ममोच्चैश्चण्डदोर्दण्डचेष्टा-
विरमितरणरङ्गो निःसहाङ्गः स्थितोऽसि ॥ (८९)

युक्तायुक्तादिकथनं हितकृत्ये प्रवर्तनम् ।
प्रायः पुरःसरत्वाद्याः सुहृदामीरिताः क्रियाः ॥ (९०)

ताम्बूलाद्यर्पणं वक्त्रे तिलकस्थासकक्रिया ।
पत्राङ्कुरविलेखादि सखीनां कर्म कीर्तितम् ॥ (९१)

निर्जितीकरणं युद्धे वस्त्रे धृत्वास्य कर्षणम् ।
पुष्पाद्याच्छेदनं हस्तात् कृष्णेन स्वप्रसाधनम् ।
हस्ताहस्ति-प्रसङ्गाद्याः प्रोक्ताः प्रियसखक्रियाः ॥ (९२)

दूत्यं व्रजकिशोरीषु तासां प्रणयगामिता ।
ताभिः केलिकलौ साक्षात् सख्युः पक्षपरिग्रहः ॥ (९३)

असाक्षात् स्वस्वयूथेशापक्ष-स्थापनचातुरी ।
कर्णाकर्णिकथाद्याश्च प्रियनर्मसखक्रियाः ॥ (९४)

वन्यरत्नाद्यलङ्कारैर्माधवस्य प्रसाधनम् ।
पुरस्तौर्यत्रिकं तस्य गवां सम्भालनक्रियाः ॥ (९५)

अङ्गसंवाहनं माल्यगुम्फनं वीजनादयः ।
एताः साधारणा दासैर्वयस्यानां क्रिया मताः ।
पूर्वोक्तेष्वपराश्चात्र ज्ञेया धीरैर्यथोचितम् ॥ (९६)

अथ सात्त्विकाः; तत्र स्तम्भो, यथा—

निष्क्रामन्तं नागमुन्मथ्य कृष्णं
श्रीदामायं द्राक् परिष्वक्तुकामः ।

other on their shoulders, and play-fighting with sticks. Also sleeping and sitting with Kṛṣṇa on his bed, telling entertaining jokes, playing in ponds, and dancing and singing with him.

An illustration of delighting him with wrestling:
89. O Destroyer of Sins, usually you act like a conqueror and strut amongst your group of friends with your arms itching for a good fight, bragging about your own strength. Then tell me, why are you sitting there paralyzed on the battlefield having been stopped by the sight of the powerful movements of my fierce clublike arms?

90. The activities specific to the allies[20] are said to include advising Kṛṣṇa as to what is proper and improper, encouraging him to perform beneficial actions, and usually assuming a leading role in whatever he does.

91. The activities specific to the assistants include placing betel nut in his mouth, applying his tilaka mark on his forehead, and painting leaves and vines on his body.

92. The activities specific to the dear friends include subduing him in combat, grabbing and pulling off his clothes, snatching flowers from his hand, making him adorn one's body,[21] and going about hand in hand with him.

93-94. The activities specific to the dear playful friends include acting as a messenger to the young women of Vraja, commending the love of these women to him, siding with him in quarrels with these women when he is present, cleverness in supporting the side of his own favorite leading woman when she is not present, and whispering stories in each other's ears.

95-96. The activities that are shared with the servants[22] include adorning Mādhava with ornaments of forest flowers and jewels, singing, dancing, and playing music before him, tending his cows, massaging his limbs, stringing garlands for him, and fanning him.

The Responses:
An illustration of stupefaction:
97. Look! After Kṛṣṇa subdued the serpent Kāliya and came out of the pool, Śrīdāma desired to embrace him immediately; Śrīdāma was unable to raise his two pillarlike arms, however, because they had become numb with agitation.

लब्धस्तम्भौ सम्भ्रमारम्भशाली
बाहुस्तम्भौ पश्य नोत्क्षेप्तुमीष्टे ॥ (९७)

स्वेदो, यथा—

क्रीडोत्सवानन्दरसं मुकुन्दे
स्वात्यम्बुदे वर्षति रम्यघोषे ।
श्रीदाममूर्तिर्वरशुक्तिरेषा
स्वेदाम्बुमुक्तापटलीं प्रसूते ॥ (९८)

रोमाञ्चो, यथा दानकेलिकौमुद्याम्—

अपि गुरुपुरस्त्वं दोःस्तम्भौ प्रसार्य निरर्गलं
विपुलपुलको धन्यः स्वैरी परिष्वजसे हरिम् ।
प्रणयति तव स्कन्धे चासौ भुजं भुजगोपमं
क्व सुबल! पुरा सिद्धक्षेत्रे चकर्थ कियत्तपः? (९९)

स्वरभेदादि-चतुष्कं, यथा—

प्रविष्टवति माधवे भुजगराजभाजं ह्रदं
तदीयसुहृदस्तदा पृथुलवेपथुव्याकुलाः ।
विवर्णवपुषः क्षणाद्विकट-घर्घरध्मायिनो
निपत्य निकटस्थलीभुवि सुषुप्तिमारेभिरे ॥ (१००)

अश्रु, यथा—

दावं समीक्ष्य विचरन्तमिषीकतूलै-
स्तस्य क्षयार्थमिव बाष्पझरं किरन्ती ।
स्वामप्युपेक्ष्य तनुमम्बुजमालभारि-
ण्याभीरवीथिरभितो हरिमावरिष्ट ॥ (१०१)

अथ व्यभिचारिणः—

औग्र्यं त्रासं तथालस्यं वर्जयित्वाखिलाः परे ।
रसे प्रेयसि भावज्ञैः कथिता व्यभिचारिणः ॥ (१०२)

तत्रायोगे मदं हर्षं गर्वं निद्रां धृतिं विना ।
योगे मृतिं क्लमं व्याधिं विनापस्मृति-दीनते ॥ (१०३)

An illustration of perspiration:
98. When Mukunda, who resembled a bright, beautiful rumbling cloud, rained the Rasa of the bliss of his love play, Śrīdāma, who resembled an excellent oyster, produced beads of sweat that resembled a heap of pearls.

An illustration of goose bumps is in the *Dānakelikaumudī*:
[Rādhā thinks:]
99. O Subala, how fortunate are you that even in front of the elders you can so freely reach out your pillarlike arms and embrace Hari, experiencing intense goose bumps. And Hari openly places his snakelike arms on your shoulders. On which field of perfection and how much penance did you previously practice to accomplish this?

An illustration of a broken voice, trembling, change of color, and loss of consciousness:
100. When Mādhava entered the pool of Kāliya, king of snakes, his friends became agitated and trembled intensely, their bodies changed color, they gasped with dreadful crackling voices, and falling to the earth nearby, they lost all consciousness.

An illustration of tears:
101. Seeing the forest fire spreading in the reeds and grass, the group of cowherds wearing garlands of lotuses surrounded Hari protectively on all sides, disregarding the safety of their own bodies, and began pouring forth rivers of tears to extinguish the fire.

The Transitory Emotions:
102. Those who truly know emotional nature say that all of the Transitory Emotions, with the exception of wrath, alarm, and laziness, are present in this Rasa of Companionship.

103. In separation, however, intoxication, happiness, arrogance, sleep, and contentment are absent; and in union death, fatigue, sickness, dementedness, and meekness are absent.

तत्र हर्षो, यथा—

निष्क्रमय्य किल कालियोरगं
वल्लभेश्वरसुते समीयुषि ।
सम्मदेन सुहृदः स्खलत्पदा-
स्तद्गिरश्च विवशाङ्गतां दधुः ॥ (१०४)

अथ स्थायी—

विमुक्तसम्भ्रमा या स्याद्विश्रम्भात्मा रतिर्द्वयोः ।
प्रायः समानयोरत्र सा सख्यं स्थायिशब्दभाक् ॥ (१०५)
विश्रम्भो गाढविश्वासविशेषो यन्त्रणोज्झितः ।
एषा सख्यरतिर्वृद्धिं गच्छन्ती प्रणयः क्रमात् ।
प्रेमा स्नेहस्तथा राग इति पञ्च-भिदोदिता ॥ (१०६)

तत्र सख्यरतिः, यथा—

मुकुन्दो गान्दिनीपुत्र! त्वया सन्दिश्यतामिति ।
गरुडाङ्क! गुडाकेशस्त्वां कदा परिरप्स्यते ? (१०७)

प्रणयः—

प्राप्तायां सम्भ्रमादीनां योग्यतायामपि स्फुटम् ।
तद्गन्धेनाप्यसंस्पृष्टा रतिः प्रणय उच्यते ॥ (१०८)

यथा—

सुरैस्त्रिपुरजिन्मुखैरपि विधीयमानस्तुते-
रपि प्रथयतः परामधिक-पारमेष्ठ्यश्रियम् ।
दधत्पुलकिनं हरेरधिशिरोधि सव्यं भुजं
समस्कुरुत पांशुलान् शिरसि चन्द्रकानर्जुनः ॥ (१०९)

प्रेम, यथा—

भवत्युदयतीश्वरे सुहृदि हन्त राज्यच्युति-
र्मुकुन्द! वसतिर्वने परगृहे च दास्यक्रिया ।
इयं स्फुटममङ्गला भवतु पाण्डवानां गतिः
परन्तु ववृधे त्वयि द्विगुणमेव सख्यामृतम् ॥ (११०)

An illustration of happiness:
104. After the son of the king of the cowherds had chased the serpent Kāliya from the pool, he came out of the water and walked toward his friends. Seeing him approaching, these friends stumbled with happiness and lost control of their voices.

The Foundational Emotion:
105. The Foundational Emotion of this Rasa is that love called "friendship" (*sakhya*) which exists between two persons of approximately equal status; it consists of confident familiarity and lacks any sense of awesome respect.

106. Confident familiarity (*viśrambha*) is a special kind of deep trust that is devoid of any hesitation. Love as friendship advances through five increasingly higher stages: from love as friendship (*sakhya-rati*), to attachment (*praṇaya*), to supreme love (*prema*), to tenderness (*sneha*), and finally passion (*rāga*).

An illustration of love as friendship:
107. Akrūra, please deliver this message to Mukunda: "Kṛṣṇa, when will I, Arjuna, be able to embrace you?"

Attachment:
108. Love that does not involve even a hint of awesome respect, even in situations where it is clearly appropriate, is called "attachment."

An illustration:
109. Placing his excited left hand on Hari's shoulder, Arjuna rearranged the dusty peacock feathers on the head of him who manifests the supreme splendor of the highest form of divinity and is praised by all the gods, headed by Śiva, the Conquer of the Three Worlds.

An illustration of love:
110. Even though the Pāṇḍavas had you as a powerful friend, O Mukunda, still they lost their kingdom, had to live in the forest, and were forced to be servants in the homes of others. Yet despite these clearly inauspicious experiences, the nectar of their friendship for you doubled.

स्नेहो, यथा श्रीदशमे (भा॰ १०/१५/१८)—

अन्ये तदनुरूपाणि मनोज्ञानि महात्मनः ।
गायन्ति स्म महाराज! स्नेहक्लिन्नधियः शनैः ॥ (१११)

यथा वा—

आर्द्राङ्गस्खलदच्छधातुषु सुहृद्गोत्रेषु लीलारसं
वर्षत्युच्छ्वसितेषु कृष्णमुदिरे व्यक्तं बभूवाद्भुतम् ।
या प्रागास्त सरस्वती द्रुतमसौ लीनोपकण्ठस्थले
या नासीदुदगाद्दृशोः पथि सदानीरोरुधारात्र सा ॥ (११२)

रागो, यथा—

अस्त्रेण दुष्परिहरा हरये व्यकारि
या पत्रिपङ्क्तिरकृपेण कृपीसुतेन ।
उत्प्लुप्य गाण्डिवभृता हृदि गृह्यमाणा
जातास्य सा कुसुमवृष्टिरिवोत्सवाय ॥ (११३)

यथा वा—

कुसुमान्यवचिन्वतः समन्ताद्-
वनमालारचनोचितान्यरण्ये ।
वृषभस्य वृषार्कजा मरीचि-
र्दिवसार्धेऽपि बभूव कौमुदीव ॥ (११४)

अथ अयोगे उत्कण्ठितं, यथा—

धनुर्वेदमधीयानो मध्यमस्त्वयि पाण्डवः ।
बाष्पसंकीर्णया कृष्ण! गिराश्लेषं व्यजिज्ञपत् ॥ (११५)

अथ वियोगे, यथा—

अघस्य जठरानलात् फणिहृदस्य च क्ष्वेडतो,
दवस्य कवलादपि त्वमवितात्र येषामभूः ।
इतस्त्रितयतोऽप्यतिप्रकटघोरधाटीधरात्
कथं न विरहज्वरादवसितान् सखीनद्य नः ? (११६)

An illustration of tenderness is in the Tenth Canto (Bh.P. 10.15.18):
111. Other boys, whose minds are soaked with tenderness, O King, softly sing sweet songs to the Great-Souled Kṛṣṇa that are both pleasing and suitable to the occasion.

Another illustration:
112. When the dark cloud (Kṛṣṇa) rained the Rasa of love play on the mountain (his friends), red minerals flowed from its sides (the bodily ornaments of his friends fell off) and the trees perked up (their bodies became covered with goose bumps). In that situation the Sarasvatī River (the speech of the friends), which previously flowed profusely, now disappeared somewhere in the mountain (the friends became choked up) and in the path where formerly there was no water (the friends' eyes), now the wide Sadānīva River flowed abundantly (the friends wept).

An illustration of passion:
113. When Aśvatthāma, the cruel son of Kṛpī, released an unstoppable weapon of multiple arrows at Hari, Arjuna jumped up and blocked the arrows with his own chest. For him, this weapon seemed like a shower of joyful flowers.

Another illustration:
114. While Vṛṣabha was in the forest gathering flowers suitable for making into garlands for Kṛṣṇa, he experienced the intense noontime rays of the summer sunlight as though they were gentle beams of moonlight.[23]

Separation:
An illustration of yearning:[24]
115. While ostensibly learning archery, Arjuna expressed with a voice choked with tears the desire to learn how to embrace you, O Kṛṣṇa.

An illustration of loss:
116. You protected us, your friends, from the digestive fire of the demon Agha's stomach, from the fierce poison of the serpent Kāliya, and even from the consuming destruction of the forest fire. Then how come you don't protect us now from the burning pain of separation from you, which is an even greater and more terrible assault than these three?

अत्रापि पूर्ववत् प्रोक्तास्तापाद्यास्ता दशा दश ॥ (११७)

तत्र तापः—

प्रपन्नो भाण्डीरेऽप्यधिकशिशिरे चण्डिमभरं
तुषारेऽपि प्रौढिं दिनकरसुतास्रोतसि गतः ।
अपूर्व कंसारे! सुबलमुखमित्रावलिमसौ
बलीयानुत्तापस्तव विरहजन्मा ज्वलयति ॥ (११८)

कृशता—

त्वयि प्राप्ते कंसक्षितिपतिविमोक्षाय नगरीं
गभीरादाभीरावलितनुषु खेदादनुदिनम् ।
चतुर्णां भूतानामजनि तनिमा दानवरिपो
समीरस्य घ्राणाध्वनि पृथुलता केवलमभूत् ॥ (११९)

जागर्या, यथा—

नेत्राम्बुज-द्वन्द्वमवेक्ष्य पूर्णं
बाष्पाम्बुपूरेण वरूथपस्य ।
तत्रानुवृत्तिं किल यादवेन्द्र
निर्विद्य निद्रा-मधुपी मुमोच ॥ (१२०)

आलम्बनशून्यता—

गते वृन्दारण्यात् प्रियसुहृदि गोष्ठेश्वरसुते
लघूभूतं सद्यः पतदतितरामुत्पतदपि ।
न हि भ्रामं भजति चटुलं तूलमिव मे
निरालम्बं चेतः क्वचिदपि विलम्बं लवमपि ॥ (१२१)

अधृतिः—

रचयति निजवृत्तौ पाशुपाल्ये निवृत्तिं
कलयति च कलानां विस्मृतौ यत्नकोटिम् ।
किमपरमिह वाच्यं जीवितेऽप्यद्य धत्ते
यदुवर! विरहात्ते नार्थितां बन्धुवर्गः ॥ (१२२)

117. Here too we find the ten states of loss that were described in the last chapter, beginning with "sorrowful heat."[25]

An illustration of sorrowful heat:
118. The incomparably intense heat that is born from separation from you, O Enemy of Kaṃsa, produces a fierce cruel burning even in the cool banyan tree forest and becomes fully developed even in the cold waters of the Yamunā River. That very heat is now burning your group of friends headed by Subala.

An illustration of thinness:
119. When you went away to the city of Mathurā to rid the world of Kaṃsa, O Enemy of the Demons, the bodies of the cowherds became extremely thin due to their deep depression. Four of the elements were greatly reduced in their bodies; only the element of air increased in their nasal passages as they sighed loudly.

An illustration of sleeplessness:
120. Seeing the two lotus eyes of Varūthapa filled with a stream of tears, O Lord of the Yadus, that bumblebee that takes the form of sleep became disinterested in him and left.

An illustration of lack of reason:
121. After my dear friend Kṛṣṇa, son of the king of Vraja, left the forest of Vṛndāvana, my helpless mind immediately became light, falling and rising uncontrollably, floating here and there like a ball of cotton, sometimes without any support whatsoever.

An illustration of lack of control:
122. O Best of the Yadus, your group of friends have stopped their own work of tending the cows because of separation from you, and have tried millions of times to forget all their arts associated with you. What more can be said? Now they don't even care to live.

जडता—

अनाश्रितपरिच्छदाः कृशविशीर्णरूक्षाङ्गकाः
सदा विफलवृत्तयो विरहिताः किलच्छायया ।
विराव-परिवर्जितास्तव मुकुन्द! गोष्ठान्तरे
स्फुरन्ति सुहृदां गणाः शिखरजातवृक्षा इव ॥ (१२३)

व्याधिः—

विरहज्वर-संज्वरेण ते
ज्वलिता विश्लथगात्रबन्धना ।
यदुवीर! तटे विचेष्टते
चिरमाभीर-कुमारमण्डली ॥ (१२४)

उन्मादः—

विना भवदनुस्मृतिं विरहविभ्रमेणाधुना
जगद्व्यवहृति-क्रमं निखिलमेव विस्मारिताः ।
लुठन्ति भुवि शेरते बत हसन्ति धावन्त्यमी
रुदन्ति मथुरापते! किमपि बल्लवानां गणाः ॥ (१२५)

मूर्च्छितम्—

दीव्यतीह मधुरे मथुरायां
प्राप्य राज्यमधुना मधुनाथे ।
विश्वमेव मुदितं रुदितान्धे
गोकुले तु मुहुराकुलताभूत् ॥ (१२६)

मृतिः—

कंसारेर्विरहज्वरोर्मिजनित-ज्वालावलीजर्जरा
गोपाः शैलतटे तथा शिथिलितश्वासाङ्कुराः शेरते ।
वारं वारमखर्वलोचन-जलैराप्लाव्य तान्निश्चलान्
शोचन्त्यद्य यथा चिरं परिचयस्निग्धाः कुरङ्गा अपि ॥ (१२७)

प्रोक्तेयं विरहावस्था स्पष्ट-लीलानुसारतः ।
कृष्णेन विप्रयोगः स्यान्न जातु व्रजवासिनाम् ॥ (१२८)

An illustration of stupefaction:
123. Your group of friends in the cowherd village, O Mukunda, now resemble trees growing on top of a high mountain. They wear no fine garments (trees growing at high altitudes have few leaves), they have weak, worn-out, emaciated bodies (as do trees affected by the harsh winds and thin air of high altitudes), their actions are fruitless (trees at high altitudes do not bear fruit), they are without beauty (such trees do not make good shade), and they are devoid of singing (song birds do not inhabit the trees of high altitudes).

An illustration of sickness:
124. Being burned by the hot fever of the fire of separation from you, O Hero of the Yadus, the bodies of the group of cowherd boys become extremely languid and for a long time now they have been writhing on the bank of the Yamunā.

An illustration of madness:
125. Because of their confusion caused by separation from you, O Lord of Mathurā, the group of cowherds are now unable to remember you clearly and have forgotten all the ways of the world. As a result sometimes they roll about, sometimes they sleep on the ground, sometimes they laugh, sometimes they run, and sometimes they cry.

An illustration of fainting:
126. When the sweet Lord of Sweetness playing here in this world took over the kingdom of Mathurā the whole world rejoiced, but in the cowherd village of Gokula the people whom he had left behind experienced great agitation, becoming blind from excessive crying and fainting again and again.

An illustration of death:
127. The cowherds, who had become infirm from the flames born from the hot waves of the fever of separation from the Enemy of Kaṃsa, lay unconscious at the base of Mount Govardhana; hardly breathing their bodies were like blades of grass. Affectionate deer came to them again and again and soaked their immobile bodies with profuse tears of sorrow, but still they did not move.

128. The states of separation just described pertain only to the manifest divine play (*līlā*), for there is never any real separation from Kṛṣṇa for the residents of Vraja.[26]

तथा च स्कान्दे मथुराखण्डे—

वत्सैर्वत्सतरीभिश्च सदा क्रीडति माधवः ।
वृन्दावनान्तरगतः सरामो बालकैर्वृतः ॥ (१२९)

अथ योगे सिद्धिर्यथा—

पाण्डवः पुण्डरीकाक्षं प्रेक्ष्य चक्रिनिकेतने ।
चित्राकारं भजन्नेवं मित्राकारमदर्शयत् ॥ (१३०)

तुष्टिः यथा श्रीदशमे (भा० १०/७१/२७)—

तं मातुलेयं परिरभ्य निर्वृतो
भीमः स्मयन् प्रेमजवाकुलेन्द्रियः ।
यमौ किरीटी च सुहृत्तमं मुदा
प्रवृद्धबाष्पाः परिरेभिरेऽच्युतम् ॥ (१३१)

यथा वा—

कुरुजाङ्गले हरिमवेक्ष्य पुरः
प्रियसङ्गमं व्रजसुहृन्निकराः ।
भुजमण्डलेन मणिकुण्डलिनः ।
पुलकाञ्चितेन परिषष्वजिरे ॥ (१३२)

स्थितिः यथा श्रीदशमे (भा० १०/१२/१२)—

यत्पादपांशुर्बहुजन्मकृच्छ्रतो
धृतात्मभिर्योगिभिरप्यगम्यः ।
स एव यद्दृग्विषयः स्वयं स्थितः
किं वर्ण्यते दिष्टमहो व्रजौकसाम्? (१३३)
द्वयोरप्येकजातीयभावमाधुर्यभागसौ ।
प्रेयान् कामपि पुष्णाति रसश्चित्तचमत्कृतिम् ॥ (१३४)
प्रीते च वत्सले चापि कृष्णतद्भक्तयोः पुनः ।
द्वयोरन्योऽन्यभावस्या भिन्नजातीयता भवेत् ॥ (१३५)
प्रेयानेव भवेत् प्रेयानतः सर्वरसेष्वयम् ।
सख्यसंपृक्तहृदयैः सद्भिरेवानुबुध्यते ॥ (१३६)

॥ इति श्रीभक्तिरसामृतसिन्धौ पश्चिमविभागे
प्रेयोभक्तिरस-लहरी तृतीया ॥

As it says in the Mathurā Khaṇḍa of the *Skānda Purāṇa*:
129. Mādhava plays eternally in the forest of Vṛndāvana, herding cows and calves with Balarāma and the cowherd boys.

Union:
An illustration of successful union:[27]
130. After seeing the lotus-eyed Kṛṣṇa in the palace of King Drupada, Paṇḍu's son Arjuna drew a picture of him, thereby demonstrating his friendship.

An illustration of satisfying union is in the Tenth Canto (Bh.P. 10.71.27):
131. Embracing his cousin Acyuta, Bhīma smiled as his senses were overwhelmed with waves of supreme love and he experienced great satisfaction. Arjuna and the twins, Nakula and Sahadeva, also embraced their dearest friend with many tears of joy.

Another illustration:
132. Seeing their dear friend Hari before them on the field of the Kurus, his group of bejeweled friends from Vraja embraced him with arms covered with bristling hair.

An illustration of ongoing union is in the Tenth Canto (Bh.P. 10.12.12):
133. How can one describe the good fortune of the residents of Vraja, whose eyes are filled with sight of the Lord himself, the dust of whose feet is unattainable even by the steady-minded yogīs after many lifetimes of ascetic practice?

134. Since there is the sweetness of identical emotional states in both Kṛṣṇa and his friends in the Rasa of Companionship, it produces a special sense of wonder in the mind.

135. In the Rasas of Respectfulness and Parental Affection, however, the emotional states of Kṛṣṇa and his devotees are different and unequal.[28]

136. For this reason, connoisseurs whose hearts are filled with friendship recognize a special quality in the Rasa of Companionship that makes it unique among all the Rasas.[29]

This concludes the Third Wave in the Western Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Rasa of Companionable Devotion."

NOTES

1. Although this Rasa is here called *preyo-bhakti-rasa*, it is also known as *sakhya-bhakti-rasa*.
2. Hari is the "object" (*viṣaya*) of this Rasa and his friends are its "vessels" (*āśraya*), the two dimensions of the Substantial Excitant (*ālambana-vibhāva*).
3. See 3.2.7.
4. Jīva comments that Kṛṣṇa appears to the Pāṇḍavas both as two-armed and as four-armed, but that their friendship is greatest when they perceive his two-armed form.
5. Confident familiarity (*viśrambha*) is defined in 3.3.106 below as a special kind of deep trust that is devoid of any hesitations. This is the important quality of friendship that allows one to approach Kṛṣṇa as an equal. The commentators point out that this is what differentiates this relationship from the Respectful Rasa, wherein Kṛṣṇa is viewed as an elder, and the Parentally Affectionate Rasa, wherein Kṛṣṇa is viewed as a youth in need of care.
6. A threefold hierarchy is suggested in this verse. The emotional relationship of the intellectuals is limited by their perception of Kṛṣṇa as the formless; the emotional relationship of the servants is higher, but somewhat limited by the perception of Kṛṣṇa as the powerful Lord; whereas the emotional relationship of the friends is superior, since it is based on the perception of Kṛṣṇa as a human equal.
7. These characters thought that the bull-demon Ariṣṭāsura was coming and thus they were preparing for battle to aid Kṛṣṇa; however, it turns out that it was only a thundercloud.
8. Here Balarāma is expressing his protective (parental) concern for his younger brother Kṛṣṇa, who of course does not obey Balarāma and goes into the pool of the poisonous demon snake Kāliya with near-disastrous results.
9. Many of the names here and in verses 36, 37, and 43 below seem to be taken from texts like Bh. P. 10.22.31.
10. This is an example of friendship mixed with servitude.
11. Based on the *Gautamīya Tantra*, Jīva also includes Dāma, Sudāma, Vasudāmaka, and Kiṅkiṇi among the list of the Dear Playful Friends.
12. Ujjvala comes bearing Kṛṣṇa's irresistible invitations.
13. Jīva glosses this to mean *sādhana-siddha*, that is, those who have become perfect friends through spiritual practice.
14. Viśvanātha mentions dressing as a woman as an example of crooked ways.
15. See 2.1.308-335.
16. Jīva explains that this means that Kṛṣṇa appears to his friends as an adolescent, which is a mixture of childhood and young manhood, but not as a young man. For this reason, his young manhood is not described here.

17. Ordinarily ornaments ornament one's body, but in Kṛṣṇa's case his body ornaments the ornaments.

18. A reference to the excited goose bumps of his friends.

19. This verse involves a pun on the word "five" (*pañca*) that links the name of the conch (Pāñcajanya) and the five (*pañca*) husbands of Draupadī..

20. The category of the allies, along with the three following types of friends, were introduced in verse 21 above.

21. Whereas the previous category of friends serve Kṛṣṇa, here the friend has the playful audacity (and trust) to make Kṛṣṇa serve him.

22. That is, with the servants of the previous Rasa of Respectful Devotion.

23. His passion was such that potential torture was transformed into bliss.

24. For a further description of separation and its internal divisions of "yearning" and "loss" see 3.2.95.

25. These ten states were introduced in 3.2.116.

26. Jīva explains that this is so because Kṛṣṇa's līlā is of two kinds: manifest (*prakṛta*) and unmanifest (*aprakṛta*). He goes on to say that the manifest līlā is occasional (*kādācitkī*), whereas the unmanifest līlā is eternal and continual (*nitya*). Jīva's main theological assertion here is that in the eternal, unmanifest līlā Kṛṣṇa remains forever in Vṛndāvana; it is only in the occasional, manifest līlā that he leaves Vṛndāvava for Mathurā and Dvārakā, and this is only to increase the joy of reunion. Separation, then, by definition cannot occur in the eternal līlā for the residents of Vraja.

27. For a further description of union and its internal divisions of "successful," "satisfying," and "ongoing" see 3.2.129.

28. This is so because in the Respectful Rasa the devotee is inferior to Kṛṣṇa, and in the Parentally Affectionate Rasa the devotee is an elder caretaker of Kṛṣṇa. In both cases, there is no equality, a prime feature of the Rasa of Companionship.

29. Or literally is "very dear" among the Rasas. The special quality that makes this Rasa unique is that the "object" (*viśaya*) and "vessel" (*āśraya*) are equal and have mutual emotional experiences.

* * *

पश्चिम-विभागः

वत्सलभक्तिरसाख्या चतुर्थलहरी

विभावाद्यैस्तु वात्सल्यं स्थायी पुष्टिमुपागतः ।
एष वत्सलनामात्र प्रोक्तो भक्तिरसो बुधैः ॥ (१)

तत्र आलम्बनाः—

कृष्णं तस्य गुरूँश्चात्र प्राहुरालम्बनान् बुधाः ॥ (२)

तत्र कृष्णो, यथा—

नवकुवलयदाम-श्यामलं कोमलाङ्गं
विचलदलक-भृङ्ग-क्रान्त-नेत्राम्बुजान्तम् ।
व्रजभुवि विहरन्तं पुत्रमालोकयन्ती
व्रजपतिदयितासीत् प्रस्नवोत्पीडदिग्धा ॥ (३)

श्यामाङ्गो रुचिरः सर्वसल्लक्षणयुतो मृदुः ।
प्रियवाक् सरलो ह्रीमान् विनयी मान्यमानकृत् ।
दातेत्यादिगुणः कृष्णो विभाव इति कथ्यते ॥ (४)

एवंगुणस्य चास्यानुग्राह्यत्वादेव कीर्तिता ।
प्रभावानास्पदतया वेद्यस्यात्र विभावता ॥ (५)

तथा श्रीदशमे (भा॰ १०/८/४५)—

त्रय्या चोपनिषद्भिश्च सांख्ययोगैश्च सात्वतैः ।
उपगीयमानमाहात्म्यं हरिं सामन्यतात्मजम् ॥ (६)

यथा वा—

विष्णुर्नित्यमुपास्यते सखि! मया तेनात्र नीताः क्षयं
शङ्के पूतनिकादयः क्षितिरुहौ तौ वात्ययोन्मूलितौ ।
प्रत्यक्षं गिरिरेष गोष्ठपतिना रामेण सार्धं धृत-
स्तत्तत् कर्म दुरन्वयं मम शिशोः केनास्य संभाव्यते? (७)

Western Quadrant

Fourth Wave: Rasa of Parentally Affectionate Devotion

1. When the Foundational Emotion of Parental Affection (*vātsalya*) is fully developed by means of the Excitants and other aesthetic components, the wise call it the Rasa of Parentally Affectionate Devotion (*vatsala-bhakti-rasa*).

The Substantial Excitants:

2. The wise say that Kṛṣṇa and his elders are the Substantial Excitants of this Rasa.[1]

An illustration of Kṛṣṇa:

3. Young Kṛṣṇa's dark blue complexion resembles that of a fresh blue lotus, his limbs are very tender, and the edges of his lotus eyes are covered by waving locks of hair that attack like bumblebees. Seeing her son moving about the land of Vraja, Yaśodā, the beloved wife of the king of Vraja, became wet with milk flowing from her breasts.

4. These are the qualities of Kṛṣṇa as the Substantial Excitant of this Rasa: He is dark blue in complexion, radiantly beautiful, connected with all virtuous characteristics, gentle, sweet-voiced, sincere, shy, modest, respectful to those deserving respect, and generous.

5. Since Kṛṣṇa with these qualities is the recipient of kindness and protection, his majestic power is not manifest here in the Substantial Excitant of this Rasa.[2]

An illustration is in the Tenth Canto (Bh.P. 10.8.45):

6. Yaśodā considers Hari — the Supreme Reality celebrated by the three Vedas, the Upaniṣads, philosophical (*sāṃkhya*) and yoga texts, and all virtuous scriptures—to be her own son.[3]

Another illustration:

[Yaśodā says:]

7. O Friend, the King of Vraja and I always worship that form of Viṣṇu who seems to have destroyed demons such as Pūtanā and uprooted the two massive trees using the wind. Together with Balarāma, this lord of Vraja also lifted up Govardhana mountain for all to see. These acts are extremely difficult to perform, let alone understand. How are they possible for my little boy?

अथ गुरवः—

अधिकम्मन्यभावेन शिक्षाकारितयापि च ।
लालकत्वादिनाप्यत्र विभावा गुरवो मताः ॥ (८)

यथा—

भूर्यनुग्रहचितेन चेतसा
लालनोत्कमभितः कृपाकुलम् ।
गौरवेण गुरुणा जगद्गुरोर्-
गौरवं गणमगण्यमाश्रयं ॥ (९)

ते तु तस्यात्र कथिता व्रजराज्ञी व्रजेश्वरः ।
रोहिणी ताश्च बल्लव्यो याः पद्मजहृतात्मजाः ॥ (१०)

देवकी तत्सपत्न्यश्य कुन्ती चानकदुन्दुभिः ।
सान्दीपनिमुखाश्चान्ये यथापूर्वममी वराः ।
व्रजेश्वरी-व्रजाधीशौ श्रेष्ठौ गुरुजनेष्विमौ ॥ (११)

तत्र व्रजेश्वर्या रूपं, यथा श्रीदशमे (भा० १०/९/३)—

क्षौमं वासः पृथुकटितटे बिभ्रती सूत्रनद्धं
पुत्रस्नेहस्नुतकुचयुगं जातकम्पञ्च सुभ्रूः ।
रज्ज्वाकर्षश्रमभुजचलत्कङ्कणौ कुण्डले च
स्विन्नं वक्त्रं कबरविगलन्मालती निर्ममन्थ ॥ (१२)

यथा वा—

डोरी-जूटित-वक्रकेशपटला सिन्दूरबिन्दूल्लसत्-
सीमन्तद्युतिरङ्गभूषणविधिं नातिप्रभूतं श्रिता ।
गोविन्दास्य-निसृष्टसाश्रुनयनद्वन्द्वा नवेन्दीवर-
श्याम-श्यामरुचिर्विचित्रसिचया गोष्ठेश्वरी पातु वः ॥ (१३)

वात्सल्यं, यथा—

तनौ मन्त्रन्यासं प्रणयति हरेर्गद्गदमयी
सबाष्पाक्षी रक्षा-तिलकमलिके कल्पयति च ।

The Elders:
8. The elders who think of themselves as superiors having authority over Kṛṣṇa, such as his teachers and those who care for him, are considered to be the Substantial Excitants of this Rasa.

An illustration:
9. I take refuge with the innumerable respected elders of Kṛṣṇa, the Elder of the Universe, who himself is worthy of great respect. Thinking of themselves as Kṛṣṇa's guardians they long to care for and protect him, and are eagerly engaged in various acts of kindness.

10-11. In this Rasa the elders include Yaśodā, the queen of Vraja, Nanda, the king of Vraja, Rohinī, the cowherd women whose sons had been abducted by Brahmā, Devakī and her co-wives, Kuntī, Vasudeva, and the sages such as Sāndīpani.[4] These are listed in descending order of excellence, indicating that Yaśodā and Nanda are the most excellent among the elders.

An illustration of Yaśodā's form is in the Tenth Canto (Bh.P. 10.9.3):
12. Lovely-browed Yaśodā churned butter energetically: a linen garment was fastened around her thick hips with a waistband, milk flowed from her two shaking breasts because of her affection for her son, her earrings and bangles jingled from the motions of her arms busily pulling the churning rope, her face was covered with perspiration, and white jasmine flowers fell from her braided hair.

Another illustration:
13. May we be protected by the Queen of the cowherd village! Her curly hair is bound with a string, the part in her hair glows with a smear of red sindūra powder, she wears few ornaments on her body, her two eyes are filled with joyful tears at the sight of Govinda, her complexion is dark blue and more beautiful than a blue lotus, and her multi-colored clothes are magnificent.

An illustration of Yaśodā's parental affection:
14. In the evening Yaśodā applies mantras to Hari's body with a stuttering voice, she paints a protective tilaka mark on his forehead with tears flowing from her eyes, and she attaches a protective charm to his arm with milk trickling from her breasts.

स्नुवाना प्रत्यूषे दिशति च भुजे कार्मणमसौ
यशोदा मूर्तेव स्फुरति सुतवात्सल्यपटली ॥ (१४)

व्रजाधीशस्य रूपं, यथा—

तिलतण्डुलितैः कचैः स्फुरन्तं
नवभाण्डीरपलाशचारुचेलम् ।
अतितुन्दिलमिन्दुकान्तिभाजं
व्रजराजं वरकूर्चमर्चयामि ॥ (१५)

वासल्यं, यथा—

अवलम्ब्य कराङ्गुलिं निजां
स्खलदङ्घ्रि प्रसरन्तमङ्गने ।
उरसि स्नवदश्रुनिर्झरो
मुमुदे प्रेक्ष्य सुतं व्रजाधिपः ॥ (१६)

अथ उद्दीपनाः—

कौमारादि-वयो-रूप-वेशाः शैशवचापलम् ।
जल्पित-स्मित-लीलाद्या बुधैरुद्दीपनाः स्मृताः ॥ (१७)

तत्र कौमारम्—

आद्यं मध्यं तथा शेषं कौमारं त्रिविधं मतम् । (१८)

तत्र आद्यम्—

स्थूलमध्योरुतापाङ्ग-श्वेतिमा स्वल्पदन्तता ।
प्रव्यक्त-मार्दवत्वञ्च कौमारे प्रथमे सति ॥ (१९)

यथा—

त्रिचतुरदशनस्फुरन्मुखेन्दुः
पृथुतरमध्यकटिरङ्कोरुसीमा ।
नवकुवलयकोमलः कुमारो
मुदमधिकां व्रजनाथयोर्व्यतानीत् ॥ (२०)

अस्मिन् मुहुः पदक्षेपः क्षणिके रुदितस्मिते
स्वाङ्गुष्ठपानमुत्तानशयनाद्यञ्च चेष्टितम् ॥ (२१)

Filled with intense feelings of parental affection for her son, Yaśodā stands as immobile as a statue.

An illustration of Nanda's form:
15. I worship the King of Vraja, who has hair that resembles rice mixed with black sesame seeds: his clothes are as beautiful as the fresh red leaves of the banyan tree, his belly is fleshy, he has an attractive beard, and he glows like the full moon.

An illustration of Nanda's parental affection:
16. Seeing his son tottering around the courtyard after grasping hold of his finger, the king of Vraja was overwhelmed with joy and a cascade of tears flowed down onto his chest.

The Enhancing Excitants:
17. The wise consider the following to be the Enhancing Excitants: his age, form, dress, childish movements, sweet chatter, smile, and games.

Infant Age:
18. His infant age is divided into three stages: beginning, middle, and end.

The Beginning:
19. In the first stage of infancy, his belly is bulging, his thighs are fleshy, the corners of his eyes are pure white, his teeth are just beginning to come in, and his tenderness is very apparent.

An illustration:
20. Three or four teeth appear in his moon like mouth, his belly bulges his thighs are fleshy, and he is as tender as a fresh blue lotus. This boy gives immense joy to the king and queen of Vraja.

21. In this stage he performs such acts as continually kicking his feet, crying one moment and laughing the next, sucking his own big toe, and lying on his back.

यथा—

मुखपुट-कृतपादाम्भोरुहाङ्गुष्ठमूर्ध्व-
प्रचलचरणयुग्मं पुत्रमुत्तान-सुप्तम् ।
क्षणमिह विरुदन्तं स्मेरवक्त्रं क्षणं सा
तिलमपि विरतासीन्नेक्षितुं गोष्ठराज्ञी ॥ (२२)

अत्र व्याघ्रनखः कण्ठे रक्षातिलकमञ्जनम् ।
पट्टडोरी कटौ हस्ते सूत्रमित्यादि मण्डनम् ॥ (२३)

यथा—

तरक्षुनखमण्डनं नवतमालपत्रद्युतिं
शिशुं रुचिर-रोचना-कृति-तमालपत्रश्रियम् ।
धृतप्रतिसरं कटिस्फुरितपट्टसूत्रस्रजं
व्रजेशगृहिणी सुतं न किल वीक्ष्य तृप्तिं ययौ ॥ (२४)

अथ मध्यम्—

दृक्तटी-भागलकतानग्रताच्छिद्रिकर्णता ।
कलोक्तिरिङ्गणाद्यञ्च कौमारे सति मध्यमे ॥ (२५)

यथा—

विचलदलकरुद्ध-भ्रूतटी-चञ्चलाक्षं
कलवचनमुदञ्चन्नूतन-श्रोत्ररन्ध्रम् ।
अलघुरचितरिङ्गं गोकुले दिग्दुकुलं
तनयममृतसिन्धौ प्रेक्ष्य माता न्यमाङ्क्षीत् ॥ (२६)

घ्राणस्य शिखरे मुक्ता नवनीतं कराम्बुजे ।
किङ्किण्यादि च कट्यादौ प्रसाधनमिहोदितम् ॥ (२७)

यथा—

क्वणितकनककिङ्किणीकलापं
स्मितमुखमुज्ज्वल-नासिकाग्रमुक्तम् ।
करधृतनवनीतपिण्डमग्रे
तनयमवेक्ष्य ननन्द नन्दपत्नी ॥ (२८)

An illustration:
22. The queen of the cowherd village is unable to stop looking at her son for even a second. He puts the big toe of his lotus foot into his mouth, he waves his two feet in the air, he lies on his back to sleep, and he cries one moment and laughs the next.

23. Here his ornamentation includes a tiger-claw amulet worn around the neck, a protective tilaka mark on his forehead, collyrium in his eyes, a silk string around his waist, and a thread around his wrist.

An illustration:
24. The wife of the king of Vraja could not get enough of looking at her son: a small boy with a complexion that resembles a fresh leaf of the dark blue tamāla tree, wearing a tiger-claw amulet, with a beautiful bright yellow mark on his forehead that is as shiny as the leaf of a tamāla tree, and wearing a protective thread on his wrist and a silk string around his waist.

The Middle:
25. In the middle stage of his infancy a curly lock of hair hangs over his eyes, he is almost naked, his ears are pierced, his speech is sweet and inarticulate, and he is crawling.

An illustration:
26. Seeing her son slowly crawling naked around the cowherd village, Mother Yaśodā became immersed in an ocean of joyful ambrosia. His eyebrows and roving eyes are covered with a dangling lock of hair, his speech is sweet and inarticulate, and his tender ears that stick out are pierced.

27. Here his ornamentation includes a pearl hanging from the tip of his nose, a ball of fresh butter in his lotus hand, and a string of small bells around his waist.

An illustration:
28. The wife of Nanda became exceedingly joyful upon seeing her son before her: he wore a string of jingling golden bells around his waist, he had a sweet smile on his face and a shining pearl hanging from the tip of his nose, and he held a ball of fresh butter in his tiny hand.

अथ शेषम्—

अत्र किञ्चित्कृशं मध्यमीषत्प्रथिम-भागुरः ।
शिरश्च काकपक्षाढ्यं कौमारे चरमे सति ॥ (२९)

यथा—

स मनागपचीयमानमध्यः
प्रथिमोपक्रमशिक्षणार्थिवक्षाः ।
दधदाकुलकाकपक्षलक्ष्मीं
जननीं स्तम्भयति स्म दिव्यडिम्भः ॥ (३०)

धटी फणपटी चात्र किञ्चिद्वन्यविभूषणम् ।
लघुवेत्रकरत्वादि मण्डनं परिकीर्तितम् ॥ (३१)

वत्सरक्षा व्रजाभ्यर्णे वयस्यैः सह खेलनम् ।
पावशृङ्गदलादीनां वादनाद्यत्र चेष्टितम् ॥ (३२)

यथा—

शिखण्डकृतशेखरः फणपटीं कटीरे दधत्
करे च लगुडीं लघुं सवयसां कुलैरावृतः ।
अवन्निह शकृत्करीन् परिसरे व्रजस्य प्रिये
सुतस्तव कृतार्थयत्यहह पश्य नेत्राणि नः ॥ (३३)

अथ पौगण्डम्—

पौगण्डादि पुरैवोक्तं तेन संक्षिप्य लिख्यते । (३४)

यथा—

पथि पथि सुरभीणामंशुकोत्तंसिमूर्धा
धवलिमयुगपाङ्गो मण्डितः कञ्चुकेन ।
लघु लघु परिगुञ्जन्मञ्जुमञ्जीरयुग्मं
व्रजभुवि मम वत्सः कच्छदेशादुपैति ॥ (३५)

अथ कैशोरम्—

अरुणिमयुगपाङ्गस्तुङ्गवक्षःकपाटी-
विलुठदमलहारो रम्यरोमावलिश्रीः ।

The End:
29. In the last stage of his infancy his waist has narrowed, his chest has broadened, and the side-locks of his hair have grown.

An illustration:
30. Sight of the divine child caused his mother to stop in her tracks: his waist had grown a little thinner, his chest had expanded, and he had developed dangling side-locks of hair.

31. Here his ornamentation includes a waist cloth, shorts, some decoration made with forest flowers, and a light staff.

32. His actions here include tending the cows in the immediate vicinity of Vraja, playing with his friends, and making music with flutes, horns, and leaves.

An illustration:
[Yaśodā says to Nanda:]
33. Beloved, look! Your son, who wears the peacock feather crown, a cloth around his waist, and holds a light staff in his hand, is surrounded by his group of friends and is tending the calves here in the cowherd village of Vraja. Ah, he brings such great satisfaction to our eyes.

Childhood:
34. Since Kṛṣṇa's boyhood and later ages were already described, they are only briefly illustrated here.[5]

An illustration:
[Yaśodā says:]
35. My boy is coming home with the cows on the path from the forests of Vraja. He wears a turban made of fine cloth on his head, his two eyes are very white at the edges, he is decorated with a handsome jacket, and charming ankle bells are jingling gently on his two feet.

Adolescence:
36. The corners of his eyes are red, his chest is massive, a shining necklace dangles around his neck, he has an attractive line of hair above his navel, and his body

पुरुषमणिरयं मे देवकि! श्यामलाङ्ग-
स्त्वदुदरखनिजन्मा नेत्रमुच्चैर्धिनोति ॥ (३६)

नव्येन यौवनेनापि दीव्यन् गोष्ठेन्द्रनन्दनः ।
भाति केवलवात्सल्यभाजां पौगण्डभागिव ॥ (३७)

सुकुमारेण पौगण्डवयसा सङ्गतोऽप्यसौ ।
किशोराभः सदा दासविशेषाणां प्रभासते ॥ (३८)

अथ शैशव-चापलम्—

पारीर्भिनत्ति विकिरत्यजिरे दधीनि
सन्तानिकां हरति कृन्तति मन्थदण्डम् ।
वह्नौ क्षिपत्यविरतं नवनीतमित्थं
मातुः प्रमोदभरमेव हरिस्तनोति ॥ (३९)

यथा वा—

प्रेक्ष्य प्रेक्ष्य दिशः सशङ्कमसकृन्मन्दं पदं निक्षिप-
न्नायात्येष लतान्तरे स्फुटमितो गव्यं हरिष्यन् हरिः ।
तिष्ठ स्वैरमजानतीव मुखरे! चौर्यभ्रमद्भ्रूलतं
त्रस्यल्लोचनमस्य शुष्यदधरं रम्यं दिदृक्षे मुखम् ॥ (४०)

अथ अनुभावाः—

अनुभावाः शिरोघ्राणं करेणाङ्गाभिमार्जनम् ।
आशीर्वादो निदेशश्च लालने प्रतिपालनम् ।
हितोपदेशदानाद्या वत्सले परिकीर्तिताः ॥ (४१)

तत्र शिरोघ्राणं, यथा श्रीदशमे (भा० १०/१३/३३)—

तदीक्षणोत्प्रेमरसाप्लुताशया
जातानुरागा गतमन्यवोऽर्भकान् ।
उदूह्य दोर्भिः परिरभ्य मूर्धनि
घ्राणैरवापुः परमां मुदं ते ॥ (४२)

resembles the dark Śyāmala tree. O Devakī, this jewel of men who was born from your womb gives my eyes immense satisfaction!

37. Even after he becomes a young man, the son of the king of Vraja appears only as a boy to those with pure parental affection.

38. For those who think of themselves as his servants, however, he always appears as an adolescent, even when he is an infant or young boy.[6]

Childish Movements:
An illustration:
39. Hari fills his mother with delight by his movements: he smashes the milk pots, scatters yogurt around the courtyard, steals butter, breaks the churning stick, and throws fresh butter into the fire.

Another illustration:
40. Looking around apprehensively again and again in all directions, and hiding behind bushes, Hari creeps up slowly, putting his feet down quietly. This is clear indication that he has come to steal the butter. Just stand there, O Talkative One, and act like you don't know what's going on. I want to see that charming look on his face when his lips become parched from fright, his eyes quivering with fear, and his arched eyebrows trembling with trickery.

The Indications:
41. The Indications in the Rasa of Parentally Affectionate Devotion include: smelling his head, massaging his body with hands, blessing him, commanding him, caring for him by such acts as bathing,[7] protecting him, and giving him good advice.

An illustration of smelling his head is in the Tenth Canto (Bh.P. 10.13.33):
42. Becoming overwhelmed with intense love at the sight of their children, the anger that the cowherds had previously felt dissolved, and lifting their children up in their arms they embraced them and smelled their heads, thereby experiencing great joy.[8]

यथा वा—

दुग्धेन दिग्धा कुचविच्युतेन
समग्रमाघ्राय शिरः सपिच्छम् ।
करेण गोष्ठेशितुरङ्गनेय-
मङ्गानि पुत्रस्य मुहुर्ममार्ज ॥ (४३)

चुम्बाश्लेषौ तथाह्वानं नामग्रहणपूर्वकम् ।
उपालम्भादयश्चात्र मित्रैः साधारणाः क्रियाः ॥ (४४)

अथ सात्त्विकाः—

नवात्र सात्त्विकाः स्तन्यस्रावः स्तम्भादयश्च ते ॥ (४५)

तत्र स्तन्यस्रावो, यथा श्रीदशमे (भा॰ १०/१३/२२)—

तन्मातरो वेणुरव-त्वरोत्थिता
उत्थाप्य दोर्भिः परिरभ्य निर्भरम् ।
स्नेहस्नुतस्तन्यपयः सुधासवं
मत्वा परं ब्रह्म सुतानपाययन् ॥ (४६)

यथा वा ललितमाधवे—

निचुलित-गिरिधातु-स्फीतपत्रावलीका-
नखिलसुरभिरेणून् क्षालयद्भिर्यशोदा ।
कुचकलसविमुक्तैः स्नेहमाध्वीकमेध्यै-
स्तव नवमभिषेकं दुग्धपूरैः करोति ॥ (४७)

स्तम्भादयो, यथा—

कथमपि परिरब्धुं न क्षमा स्तब्धगात्री
कलयितुमपि नालं बाष्पपूरप्लुताक्षी ।
न च सुतमुपदेष्टुं रुद्धकण्ठी समर्था
दधतमचलमासीद्व्याकुला गोकुलेशा ॥ (४८)

अथ व्यभिचारिणः—

अत्रापस्मारसहिताः प्रीतोक्ताः व्यभिचारिणः ॥ (४९)

Another illustration:
43. Yaśodā was drenched with milk flowing from her breasts as she smelled her son's head, which was decorated with a peacock feather, and massaged his limbs again and again with her own hands.

44. Actions found in this Rasa that are performed in common with Kṛṣṇa's friends include kissing, embracing, calling his name, and scolding.

The Responses:
45. The Responses here in this Rasa number nine: the eight traditional Responses beginning with stupefaction, plus the flowing of breast milk.

An illustration of flowing breast milk is in the Tenth Canto (Bh.P. 10.13.22):
46. When they heard the sound of the flute, the mothers of the boys quickly got up and rushed toward their sons. Lifting them up in their arms, they hugged the boys passionately, and with milk as sweet as nectar flowing from their breasts with motherly affection, they suckled the Supreme Reality, thinking of him as their own sons.[9]

Another illustration is in the *Lalitamādhava*:
47. Yaśodā performs your ritual bath (*abhiṣeka*) with milk that flows from her full breasts and is sweetened with motherly affection, cleansing your body of all the dust from the cows and the thick vegetative designs drawn on your body with red chalk.

An illustration of stupefaction and other Responses:
48. The queen of Vraja became completely dumfounded while Kṛṣṇa was holding up Mount Govardhana, and because her voice was choked with emotion, she was unable to instruct her son; because her body was frozen, she was unable to embrace him; and because her eyes overflowed with profuse tears, she was unable even to observe him.

The Transitory Emotions:
49. All the Transitory Emotions already mentioned for the Rasa of Respectful Devotion[10] together with the addition of "dementedness" comprise the Transitory Emotions for this Rasa.

तत्र हर्षो, यथा श्रीदशमे (भा॰ १०/१७/१९)—

यशोदापि महाभागा नष्टलब्धप्रजा सती ।
परिष्वज्याङ्कमारोप्य मुमोचाश्रुकलां मुहुः ॥ (५०)

यथा वा विदग्धमाधवे—

जितचन्द्रपरागचन्द्रिका-
नलदेन्दीवर-चन्दनश्रियम् ।
परितो मयि शैत्यमाधुरीं
वहति स्पर्शमहोत्सवस्तव ॥ (५१)

अथ स्थायी—

सम्भ्रमादि-च्युता या स्यादनुकम्प्येऽनुकम्पितुः ।
रतिः सैवात्र वात्सल्यं स्थायी भावो निगद्यते ॥ (५२)

यशोदादेस्तु वात्सल्यरतिः प्रौढा निसर्गतः ।
प्रेमवत् स्नेहवद्भाति कदाचित् किल रागवत् ॥ (५३)

तत्र वात्सल्यरतिर्यथा श्रीदशमे (भा॰ १०/६/४३)—

नन्दः स्वपुत्रमादाय प्रोष्यागत उदारधीः ।
मूर्ध्न्यवघ्राय परमां मुदं लेभे कुरूद्वह! (५४)

यथा वा—

विन्यस्त-श्रुति-पालिरद्य मुरलीनिस्वानशुश्रूषया
भूयः प्रस्नववर्षिणी द्विगुणितोत्कण्ठा प्रदोषोदये ।
गेहादङ्गनमङ्गनात् पुरसौ गेहं विशन्त्याकुला
गोविन्दस्य मुहुर्व्रजेन्द्रगृहिणी पन्थानमालोकते ॥ (५५)

प्रेमवद्, यथा—

प्रेक्ष्य तत्र मुनिराजमण्डलैः
स्तूयमानमपि मुक्तसम्भ्रमा ।
कृष्णमङ्कमभि गोकुलेश्वरी
प्रस्नुता कुरुभुवि न्यवीविशत् ॥ (५६)

An illustration of "happiness" is in the Tenth Canto (Bh.P. 10.17.19):
50. The highly fortunate Yaśodā, who had previously thought that her son had been destroyed,[11] picked him up and embraced him, and released a flood of joyful tears.

Another illustration is in the *Vidagdhamādhava*:
51. The great joy that comes from touching you brings me an all-embracing cool sweetness whose wonderful effect surpasses that of camphor powder, moonlight, the fragrant cooling oil from spikenard root, the blossom of a blue lotus, and sandalwood paste.

The Foundational Emotion:
52. The Foundational Emotion called "Parental Affection" (*vātsalya*) consists of a love that is devoid of deferential respect and belongs to one who shows kindness to Kṛṣṇa as a needy recipient of kindness.

53. The parentally affectionate love of Yaśodā and Nanda naturally develops to its fullest state. Sometimes it appears as supreme love, sometimes as tenderness, and sometimes as passion.[12]

An illustration of the Foundational Emotion of Parentally Affectionate love is in the Tenth Canto (Bh.P. 10.6.43):
54. Upon returning from his journey, the great-minded Nanda picked up his son, and smelling the top of the boy's head, he achieved the highest joy, O Best of the Kurus.[13]

Another illustration:
55. The wife of the king of Vraja, who was now very anxious to hear the sound of Kṛṣṇa's flute, perked her ears with attention. Her anxious longing doubled when evening came, and milk flowed profusely from her breasts. She was now very agitated and walked back and forth between the house and the outer courtyard, glancing again and again toward Govinda's path.

An illustration of the state of supreme love:
56. Even though he was in the process of being praised by the assembly of important sages, the queen of the cowherd village entered the field of Kuru without hesitation, and with breasts dripping with milk, placed Kṛṣṇa on her lap.

यता वा—

देवक्या विवृत-प्रसूचरितयाप्युन्मृज्यमानानने
भूयोभिर्वसुदेवनन्दनतयाप्युद्घुष्यमाणे जनैः।
गोविन्दे मिहिरग्रहोत्सुकतया क्षेत्रं कुरोरागते
प्रेमा वल्लभनाथयोरतितरामुल्लासमेवाययौ ॥ (५७)

स्नेहवद्, यथा—

पीयूषद्युतिभिः स्तनाद्रिपतितैः क्षीरोत्करैर्जाह्नवी
कालिन्दी च विलोचनाब्जजनितै-र्जाताञ्जनश्यामलैः।
आरान्मध्यमवेदिमापतितयोः क्लिन्ना तयोः सङ्गमे
वृत्तासि व्रजराज्ञि! तत्सुतमुखप्रेक्षां स्फुटं वाञ्छसि ॥ (५८)

रागवद्, यथा—

तुषारति तुषानलोऽप्युपरि तस्य बद्धस्थिति-
र्भवन्तमवलोकते यदि मुकुन्द! गोष्ठेश्वरी।
सुधाम्बुधिरति स्फुटं विकटकालकूटत्यलं
स्थिता यदि न तत्र ते वदनपद्ममुद्वीक्ष्यते ॥ (५९)

अथ अयोगे उत्कण्ठितम्—

वत्सस्य हन्त शरदिन्दुविनिन्दि-वक्त्रं
सम्पादयिष्यति कदा नयनोत्सवं नः?
इत्यच्युते विहरति व्रजवाटिकाया-
मुर्वी त्वरा जयति देवकनन्दिनीनाम् ॥ (६०)

यथा वा—

भ्रातस्तनयं भ्रातुर्मम सन्दिश गान्दिनीपुत्र!
भ्रातृव्येषु वसन्ती दिदृक्षते त्वां हरे! कुन्ती ॥ (६१)

वियोगो, यथा श्रीदशमे (भा॰ १०/४६/२८)—

यशोदा वर्ण्यमानाति पुत्रस्य चरितानि च।
शृण्वन्त्यश्रूण्यवास्राक्षीत् स्नेहस्नुतपयोधरा ॥ (६२)

Another illustration:
57. Even though Devakī wiped the tears from Kṛṣṇa's face, thereby revealing that she was his mother, and even though many people addressed Kṛṣṇa loudly as the son of Vasudeva, Yaśodā and Nanda's love for him greatly increased upon meeting him when he came to the field of the Kurus on the occasion of the eclipse of the sun.[14]

An illustration of the state of tenderness:
58. The Gangā falls from your mountainous breasts as a flood of bright ambrosial milk; the Yamunā is produced from the waters gushing from your lotus eyes and is darkened by your collyrium; and when the two meet at the confluence of your narrow waist you are thoroughly drenched. From this it is clear, O Queen of Vraja, that you have come longing to see the face of your son.

An illustration of the state of passion:
59. Even a deathly fire would seem cool to the queen of the cowherd village if she could see you, O Mukunda; whereas even an ocean of nectar would seem like a lake full of tormenting poison if she could not see your lotus face.

An illustration of the state of yearning in separation:[15]
60. Ah! When will Acyuta roam the forests of Vraja, so that the boy's face which surpasses even the autumn full moon will grant joy to our eyes? Glory be to this great yearning of Devakī and the others!

Another illustration:
61. O Brother Akrūra, please deliver this message to my brother's son:
"Kuntī, who remains among the enemy, desires to see you, O Hari!"

An illustration of loss in separation is in the Tenth Canto (Bh.P. 10.46.28):
62. While Yaśodā was listening to Uddhava's description of her son's activities (after Kṛṣṇa had left Vraja), tears flowed from her eyes and milk dripped from her breasts out of affection for him.

यथा वा—

याते राजपुरं हरौ मुखतटी व्याकीर्ण-धूम्रालका
पश्य स्रस्ततनुः कठोरलुठनैर्देहे व्रणं कुर्वती ।
क्षीणा गोष्ठमहीमहेन्द्रमहिषी हा पुत्र हा पुत्रेत्यसौ
क्रोशन्ती करयोर्युगेन कुरुते कष्टादुरस्ताडनम् ॥ (६३)

बहूनामपि सद्भावे वियोगेऽत्र तु केचन ।
चिन्ता-विषाद-निर्वेद-जाड्य-दैन्यानि चापलम् ।
उन्माद-मोहावित्याद्या अत्युद्रेकं व्रजन्त्यमी ॥ (६४)

तत्र चिन्ता—

मन्दस्पन्दमभूत् क्लमैरलघुभिः सन्दानितं मानसं
द्वन्द्वं लोचनयोश्चिरादविचल-व्याभुग्नतारं स्थितम् ।
निश्वासैः स्रवदेव पाकमयते स्तन्यञ्च तप्तैरिदं
नूनं वल्लभराज्ञि! पुत्रविरहोद्घूर्णाभिराक्रम्यसे ॥ (६५)

विषादः—

वदनकमलं पुत्रस्याहं निमीलति शैशवे
नवतरुणिमारम्भोन्मृष्टं न रम्यमालोकयम् ।
अभिनव-वधूयुक्तञ्चामुं न हर्म्यमावेशयं
शिरसि कुलिशं हन्त क्षिप्तं श्वफल्कसुतेन मे ॥ (६६)

निर्वेदः—

धिगस्तु हतजीवितं निरवधिश्रियोऽप्यद्य मे
यया न हि हरेः शिरः स्नुतकुचाग्रमाघ्रायते ।
सदा नवसुधादुहामपि गवां परार्धञ्च धिक्
स लुञ्चति न चञ्चलः सुरभिगन्धि यासां दधि ॥ (६७)

जाड्यम्—

यः पुण्डरीकेक्षण! तिष्ठतस्ते
गोष्ठे कराम्भोरुहमण्डनोऽभूत् ।
तं प्रेक्ष्य दण्डस्तिमितेन्द्रियाद्य
दण्डाकृतिस्ते जननी बभूव ॥ (६८)

Another illustration:
63. Look at what one sees after Hari had gone away to the king's city of Mathurā: the emaciated queen of the king of the cowherd village has fallen to the ground with disheveled locks of smoke-colored hair covering her face; she wounds her body by rolling on hard, sharp rocks, beating her breast with both hands out of anguish and crying out "Oh son! Oh son!"

64. Although many Transitory Emotions are found in this Rasa, those that are most prominent in the true emotional state of separation are: anxiety, grief, indifference, mental inertia, depression, carelessness, madness, and confusion.

An illustration of anxiety:
65. O Queen of the Cowherds, you have become weak and are trembling, your mind is fettered with painful fatigue, the pupils of your eyes have become immobile and fixed in a downward stare, and your dripping breast milk is almost boiling because of your hot sighs. Clearly, you are overwhelmed with anxious disturbances caused by the separation from your son.

An illustration of grief:
[The words of Yaśodā:]
66. I have not seen the pleasing lotus face of my son since he ceased being a child and turned into a young man, nor have I entered his mansion now occupied by a new wife. Ah! Akrūra has struck me on the head with a thunderbolt![16]

An illustration of indifference:
[The words of Yaśodā:]
67. Damn this wretched life of mine! Although previously I was blessed, now I am no longer able to smell Hari's head, scented with milk from my own breast. And damn these billions of cows! Even though their milk always resembles fresh ambrosia, my roving son no longer steals the sweet yogurt made from their milk.

An illustration of mental inertia:
68. O Lotus-Eyed, when your mother looks at the staff that used to ornament your lotus-hand when you lived in the cowherd village, she becomes as senseless as a staff herself.

दैन्यम्—

याचते बत विधातरुदस्रा
त्वां रदैस्तृणमुदस्य यशोदा ।
गोचरे सकृदपि क्षणमद्य
मत्सरं त्यज ममानय वत्सम् ॥ (६९)

चापलम्—

किमिव कुरुते हर्म्ये तिष्ठन्नयं निरपत्रपो
व्रजपतिरिति ब्रूते मुग्धोऽयमत्र मुदा जनः ।
अहह तनयं प्राणेभ्योऽपि प्रियं परिहृत्य तं
कठिनहृदयो गोष्ठे स्वैरी प्रविश्य सुखीयति ॥ (७०)

उन्मादः—

क्व मे पुत्रो नीपाः! कथयत कुरङ्गाः! किमिह वः
स बभ्रामाभ्यर्णे भणत तदुदन्तं मधुकराः!
इति भ्रामं भ्रामं भ्रमभरविदूना यदुपते!
भवन्तं पृच्छन्ती दिशि दिशि यशोदा विचरति ॥ (७१)

मोहः—

कुटुम्बिनि! मनस्तटे विधुरतां विधत्से कथं
प्रसारय दृशं मनाक् तव सुतः पुरो वर्तते ।
इदं गृहिणि! मे गृहं न कुरु शून्यमित्याकुलः
स शोचति तव प्रसूं यदुकुलेन्द्र! नन्दः पिता ॥ (७२)

अथ योगे सिद्धिः—

विलोक्य रङ्गस्थललब्धसङ्गमं
विलोचनाभीष्टविलोकनं हरिम् ।
स्तन्यैरसिञ्चन्नवकञ्चुकाञ्चलं
देव्यः क्षणादानकदुन्दुभिप्रियाः ॥ (७३)

तुष्टिर्यथा प्रथमे (भा॰ १/११/३०)—

ताः पुत्रमङ्कमारोप्य स्नेहस्नुतपयोधराः ।
हर्षविह्वलितात्मानः सिषिचुर्नेत्रजैर्जलैः ॥ (७४)

An illustration of depression:
69. O Great Provider, weeping and holding a blade of grass between her teeth, Yaśodā prays to you: "Please give up this hostility and immediately bring my son back to Vraja for a while."

An illustration of carelessness:
[An angry Yaśodā says to Nanda:]
70. How can the king of Vraja remain sitting shamelessly in his house? Only fools call him the "master" of Vraja! Ah, alas! After taking away his son, who is dearer to him than life itself, and freely returning to the cowherd village without him, this hard-hearted man appears to be happy.

An illustration of madness:
71. "O kadamba trees, tell me where my son is? O deer, did he wander near you? O bumblebees, please give me news of him!" In this manner Yaśodā wanders about the forest in all directions, afflicted with illusions, and asking about you, O Lord of the Yadus.

An illustration of confusion:
72. O Lord of the Yadus, your father Nanda became very confused and expressed his grief to your mother this way: "O wife, why is your mind so troubled? Open your eyes! Your son is standing before you right now. Hey wife, don't make my house empty!"[17]

An illustration of successful union:[18]
73. Seeing Hari, who had long been the object of their eyes' desire, enter the arena, the wives of Vasudeva immediately drenched their new blouses with breast milk.

An illustration of satisfying union[19] is in the First Canto (Bh.P. 1.11.30):
74. The mothers placed their son on their laps, and with streams of milk flowing from their breasts with affection and trembling with joy, they bathed him with tears.

यथा वा ललितमाधवे—

नयनयोः स्तनयोरपि युग्मतः
परिपतद्भिरसौ पयसाञ्झरैः ।
अहह बल्लवराजगृहेश्वरी
स्वतनयं प्रणयादभिषिञ्चति ॥ (७५)

स्थितिर्यथा विदग्धमाधवे—

अहह कमलगन्धेरत्र सौन्दर्यवृन्दे
विनिहितनयनेयं त्वन्मुखेन्दोर्मुकुन्द ।
कुचकलसमुखाभ्यामम्बरक्लोपमम्बा
तव मुहुरतिहर्षाद्वर्षति क्षीरधाराम् ॥ (७६)

स्वीकुर्वते रसमिमं नाट्यज्ञा अपि केचन । (७७)

तथाहुः—

"स्फुटं चमत्कारितया वत्सलञ्च रसं विदुः ।
स्थायी वत्सलतास्येह पुत्राद्यालम्बनं मतम्" ॥ (७८)

किञ्च—

अप्रतीतौ हरिरतेः प्रीतस्य स्यादपुष्टता ।
प्रेयसस्तु तिरोभावो वत्सलस्यास्य न क्षतिः ॥ (७९)

एषा रसत्रयी प्रोक्ता प्रीतादिः परमाद्भुता ।
तत्र केषुचिदप्यस्याः सङ्कुलत्वमुदीर्यते ॥ (८०)

सङ्कर्षणस्य सख्यन्तु प्रीतिवात्सल्यसङ्गतम् ।
युधिष्ठिरस्य वात्सल्यं प्रीत्या सख्येन चान्वितम् ॥ (८१)

आहुकप्रभृतीनान्तु प्रीतिर्वात्सल्यमिश्रिता ।
जरदाभीरिकादीनां वात्सल्यं सख्यमिश्रितम् ॥ (८२)

माद्रेय-नारदादीनां सख्यं प्रीत्या करम्बितम् ।
रुद्रताक्ष्योंद्धवादीनां प्रीतिः सख्येन मिश्रिता ॥ (८३)

Another illustration is in the *Lalitamādhava*:
75. Ah, the wife of the king of the cowherds bathed her son out of affection with rivers of tears gushing from her eyes and streams of milk flowing from her breasts.

An illustration of ongoing union[20] is in the *Vidagdhamādhava*:
76. Ah Mukunda, the eyes of your mother are fixed on the intense beauty of your moonlike face that is as fragrant as a lotus, and her clothes are thoroughly drenched from her two large breasts as she rains down profuse streams of milk produced from her excessive joy.[21]

77. Many authorities on drama have also accepted this Parental Affection as a Rasa.[22]

It has been said, for example:
78. Because of it astonishing nature (*camatkāritā*), Parental Affection is known to be a Rasa. Its Foundational Emotion is Parental Affection, and its Substantial Excitants are considered to be the son and related characters.[23]

79. When love for Hari is not reciprocated, the Respectful Rasa is underdeveloped, and that of Companionship disappears altogether, but the Rasa of Parental Affection is not at all diminished.[24]

80. Although the highest wonder has now been described as three distinct forms of love — Respect, Friendship, and Parental Affection — a mixture of these forms of love appears in some devotees.

81. The Friendship of Balarāma is mixed with Respect and Parental Affection.[25] The Parental Affection of Yudhiṣṭhira is mixed with Respect and Friendship.

82. The Respect of Ugrasena and others like him is mixed with Parental Affection. The Parental Affection of the elderly cowherd women is mixed with Friendship.

83. The Friendship of Nakula, Sahadeva, and Nārada is mixed with Respect. The Respect of Rudra, Garuḍa, and Uddhava is mixed with Friendship.

अनिरुद्धादि-नप्तृणामेवं केचिद् बभाषिरे ।
एवं केषुचिदन्येषु विज्ञेयं भावमिश्रणम् ॥ (८४)

॥ इति श्रीभक्तिरसामृतसिन्धौ पश्चिमविभागे
वत्सलभक्तिरस-लहरी चतुर्थी ॥

84. Some people have said that the emotional relationship of Aniruddha and Kṛṣṇa's other grandsons is also a form of Respect mixed with Friendship. The loving emotions of some other devotees should also be understood as consisting of such mixtures.

This concludes the Fourth Wave in the Western Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Rasa of Parentally Affectionate Devotion."

NOTES

1. Here Kṛṣṇa as a young child is the "object" (*viśaya*) of this Rasa, and his elders are its "vessels" (*āśraya*).

2. Again, the point is that Kṛṣṇa's majestic form (*aiśvarya-rūpa*) is masked when he is a small boy in Vraja, whereas his sweet form (*mādhurya-rūpa*) is fully manifest. This is what allows one to view him as a helpless child. For further discussion of this important theological point, see the introduction.

3. Jīva marks Yaśodā as a special recipient of Kṛṣṇa's grace, and provides Bh.P. 10.9.20 as scriptural support for this statement.

4. Rohiṇī is the mother of Balarāma. When Brahmā abducted the cowherd boys and hid them in a cave, Kṛṣṇa replicated himself into as many boys as there were, so that the mothers of the boys, assuming they were caring for their own children, were really caring for Kṛṣṇa. Sāndīpani is Kṛṣṇa's personal teacher.

5. These stages were already described; see above, 3.3.61-77.

6. These last two statements are important for the realization of the respective emotional states; the point is that the servants can never think of themselves as older than Kṛṣṇa, whereas the elders can never think of themselves as younger than Kṛṣṇa.

7. Here I follow Jīva's gloss of caring as bathing, etc.

8. This incident takes place after Brahmā had stolen the children away, and they were replicated by multiple bodies of Kṛṣṇa, so that the bodies the elders were smelling were indeed Kṛṣṇa.

9. This occurs after Kṛṣṇa has assumed the forms of all the cowherd women's sons once Brahmā has taken away all the cowherd boys and hidden them in a cave. Accordingly, Kṛṣṇa is here the object of this affection.

10. See 3.2.69-70.

11. This incident occurs after Kṛṣṇa reemerges from Kāliya's poisonous pool.

12. These are the three hierarchical stages of *prema*, *sneha*, and *rāga* first introduced in 3.2.78, 81, 84, 87.

13. This refers to the time when Nanda embraces Kṛṣṇa just after the destruction of Pūtanā.

14. Jīva explains that the point of this illustration is that even this revelation could not shake the Foundational Emotion of Parental Love from Nanda and Yaśodā. This incident is told in Bh.P. 10.82.

15. See 3.2.95 for a definition of the categories of separation.

16. Akrūra was the charioteer who took Kṛṣṇa away from Vraja to Mathurā. From there he moved on to set up a home for his wives in Dvārakā, never to return to Vraja.

17. These are the words of Nanda after Kṛṣṇa has gone away from Vraja.

18. This state is defined in 3.2.129-130.

19. This state is defined in 3.2.133.

20. This state is defined in 3.2.136.

21. This incident occurs when Yaśodā meets Kṛṣṇa again after many years of being apart. The ongoing nature of her parental love is indicated by the fact that she still has milk.

22. In addition to Viśvanātha Kavirāja, who is quoted in the next verse, Rūpa may have in mind the theory of Bhoja, who seems to follow the earlier writer Rudraṭa on this point. See V. Raghavan, *Bhoja's Śṛṅgāra Prakāśa*, pp. 402, 407-08.

23. This is a quotation from Viśvanātha Kavirāja's *Sāhityadarpaṇa* (3.251). Here *camatkāritā* is understood as an essential ingredient of a Rasa.

24. Since one has no expectations of a baby, the love remains pure and unaffected by the lack of reciprocal love; thus the unique strength of this emotional state. The Respectful Rasa, however, depends upon Kṛṣṇa assuming a caring attitude toward the devotee, and the Rasa of Companionship depends upon feelings of mutual love.

25. Viśvanātha makes it clear, however, that Friendship is the predominant emotion. This is true for the first emotion mentioned in all the following examples.

* * *

पश्चिम-विभागः

मधुरभक्तिरसाख्या पञ्चमलहरी

आत्मोचितैर्विभावाद्यैः पुष्टिं नीता सतां हृदि ।
मधुराख्यो भवेद्भक्तिरसोऽसौ मधुरा रतिः ॥ (१)

निवृत्तानुपयोगित्वाद्दुरूहत्वादयं रसः ।
रहस्यत्वाच्च संक्षिप्य विततांङ्गोऽपि लिख्यते ॥ (२)

तत्र आलम्बनाः—

अस्मिन्नालम्बनः कृष्णः प्रियास्तस्य च सुभ्रुवः । (३)

तत्र कृष्णः—

असमानोर्ध्व-सौन्दर्य-लीला-वैदग्ध्यसम्पदाम् ।
आश्रयत्वेन मधुरे हरिरालम्बनो मतः ॥ (४)

यथा श्रीगीतगोविन्दे—

विश्वेषामनुरञ्जनेन जनयन्नानन्दमिन्दीवर-
श्रेणी-श्यामलकोमलैरुपनयन्नङ्गैरनङ्गोत्सवम् ।
स्वच्छन्दं व्रजसुन्दरीभिरभितः प्रत्यङ्गमालिङ्गितः
शृङ्गारः सखि! मूर्तिमानिव मधौ मुग्धो हरिः क्रीडति ॥ (५)

अथ तस्य प्रेयस्यः—

नव-नव-वरमाधुरीधुरीणाः
प्रणय-तरङ्गकरम्बितान्तरङ्गाः ।
निजरमणतया हरिं भजन्तीः
प्रणमत ताः परमाद्भुताः किशोरीः ॥ (६)

प्रेयसीषु हरेरासु प्रवरा वार्षभानवी ॥ (७)

अस्या रूपम्—

मदचकितचकोरी-चारुताचोरदृष्टि-
र्वदनदमितराकारोहिणीकान्तकीर्तिः ।

Western Quadrant
Fifth Wave: Rasa of Amorous Devotion

1. When Amorous love (*madhurā-rati*) becomes fully developed in the hearts of the devotees[1] by means of the Excitants and other aesthetic components appropriate to it, it becomes the Rasa of Amorous Devotion (*madhura-bhakti-rasa*).

2. Even though this Rasa is extremely vast it is written about here only in abridged form, because it has a very secret nature, because it is difficult to understand, and because a detailed description would not be useful for dispassionate people who are indifferent toward it.[2]

The Substantial Excitants:
3. The Substantial Excitants for this Rasa are Kṛṣṇa and his beloved beautiful-browed women.[3]

Kṛṣṇa:
4. The Substantial Excitant of the Amorous Rasa is considered to be Hari, the container of the perfection of the incomparable height o. beauty, play, and artfulness.

An illustration is in the *Śrī Gītagovinda*:
5. Friend, in springtime young, charming Hari plays like the erotic mood incarnate. He grants bliss to all through various acts of love, performs the celebration of love with limbs more dark and tender than a blue lotus, and is embraced wildly by all the limbs of the beautiful women of Vraja.

Hari's Beloved Women:
6. All of you should bow to those extremely wonderful young women who are charged with ever-new and excellent sweetness, whose hearts are filled with waves of love, and who worship Hari as their own lover.

7. The most excellent among Hari's beloved women is Rādhā, the daughter of Vṛṣabhānu.

Rādhā's form:
8. Look! Rādhā, the vessel of sweetness, appears radiant: her eyes steal the beauty

अविकलकलधौतोद्भूतिधौरेयकश्री-
र्मधुरिममधुपात्री राजते पश्य राधा ॥ (८)

अस्या रतिः—

नर्मोक्तौ मम निर्मितोरुपरमानन्दोत्सवायामपि
श्रोत्रस्यान्ततटीमपि स्फुटमनाधाय स्थितोद्यन्मुखी ।
राधा लाघवमप्यनादरगिरां भङ्गीभिरातन्वतीं
मैत्रीगौरवतोऽप्यसौ शतगुणां मत्प्रीतिमेवादधे ॥ (९)

तत्र कृष्णरतिर्यथा श्रीगीतगोविन्दे—

कंसारिरपि संसारवासनाबद्धशृङ्खलाम् ।
राधामाधाय हृदये तत्याज व्रजसुन्दरीः ॥ (१०)

अथ उद्दीपनाः—

उद्दीपना इह प्रोक्ता मुरलीनिस्वनादयः । (११)

यथा पद्यावल्याम्—

गुरुजनगञ्जनमयशो
गृहपतिचरितञ्च दारुणं किमपि ।
विस्मारयति समस्तं
शिव शिव मुरली मुरारातेः ॥ (१२)

अथ अनुभावाः—

अनुभावास्तु कथिता दृगन्तेक्षा-स्मितादयः । (१३)

यथा ललितमाधवे—

कृष्णापाङ्गतरङ्गितद्युमणिजासम्भेदवेणी-कृते
राधायाः स्मितचन्द्रिकासुरधुनीपूरे निपीयामृतम् ।
अन्तस्तोषतुषारसंप्लवलवव्यालीढतापोद्‌गमाः
क्रान्त्वा सप्त जगन्ति सम्प्रति वयं सर्वोर्ध्वमध्यास्महे ॥ (१४)

अथ सात्त्विकाः, यथा पद्यावल्याम्—

कामं वपुः पुलकितं नयने धृतास्रे
वाचः सगद्‌गदपदाः सखि! कम्पि वक्षः ।

from the female cakora bird trembling with passion, her face conquers all glory of the full moon, and her beautiful complexion captures the brilliance of pure gold.

Rādhā's love:
[Kṛṣṇa says:]
9. Even though she experienced great delight at my joke, Rādhā pretended not to hear it and stood looking up with her head raised high. Speaking roundabout and seemingly insignificant words to her friends, she expressed to me a love filled with a hundred good qualities that indicated the great importance of our friendship.[4]

An illustration of Kṛṣṇa's love for Rādhā is in the *Śrī Gītagovinda*:
10. Placing Rādhā, the loving chain that binds one with the supreme essence of desire, in his heart, the Enemy of Kaṃsa abandoned all the other beautiful women of Vraja.[5]

The Enhancing Excitants:
11. The Enhancing Excitants are said to be such things as the sound of Kṛṣṇa's flute.

An illustration is in the *Padyāvalī*:
12. Śiva! Śiva! Kṛṣṇa's flute makes us forget everything, especially the elders' anger, our dishonor, and the onerous responsibilities to our husbands.

The Indications:
13. The Indications include such acts as smiles and sidelong glances.

An illustration is in the *Lalitamādhava*:
14. Our hot sorrow has been destroyed by a flood of cool waters that have satisfied our hearts after drinking the nectar from the confluence of the Gangā, in the form of Rādhā's moonlike smile, and the Yamunā, in the form of the waves of Kṛṣṇa's sidelong glances; having passed beyond the seven worlds we now reside int h e highest realm.

The Responses:[6]
An illustration is in the *Padyāvalī*:
15. Hey Friend, your body is thrilled with passion, your eyes are filled with tears, your voice is choked, and your breasts are trembling. From this I know, O Moon-

ज्ञातं मुकुन्दमुरलीरवमाधुरी ते
चेतः सुधांशुवदने! तरलीकरोति ॥ (१५)

अथ व्यभिचारिणः—

आलस्यौग्रे विना सर्वे विज्ञेया व्यभिचारिणः। (१६)

तत्र निर्वेदो, यथा पद्यावल्याम्—

मा मुञ्च पञ्चशर! पञ्चशरीं शरीरे
मा सिञ्च सान्द्र–मकरन्दरसेन वायो।
अङ्गानि तत्प्रणभङ्गविगर्हितानि
नालम्बितुं कथमपि क्षमतेऽद्य जीवः॥ (१७)

हर्षो, यथा दानकेलिकौमुद्याम्—

कुवलययुवतीनां लेहयन्नक्षिभृङ्गान्
कुवलयदललक्ष्मी–लङ्घिमाः स्वाङ्गभासः।
मदकल–कलभेन्द्रोल्लङ्घि–लीला–तरङ्गः
कवलयति धृतिं मे क्ष्माधरारण्यधूर्तः॥ (१८)

अथ स्थायी—

स्थायी भाव भवत्यत्र पूर्वोक्ता मधुरा रतिः। (१९)

यथा पद्यावल्याम्—

भ्रूवल्लि–ताण्डवकला–मधुराननश्रीः
कङ्केल्लिकोरक–करम्बित–कर्णपूरः।
कोऽयं नवीन–निकषोपलतुल्यवेषो
वंशीरवेण सखि! मामवशीकरोति? (२०)
राधामाधवयोरेव क्वापि भावैः कदाप्यसौ।
सजातीय–विजातीयैर्नैव विच्छिद्यते रतिः॥ (२१)

यथा—

इतोऽदूरे राज्ञी स्फुरति परितो मित्रपटली
दृशोरग्रे चन्द्रावलिरुपरि शैलस्य दनुजः।
असव्ये राधायां कुसुमितलता–संवृततनौ
दृगन्तश्रीर्लोला तडिदिव मुकुन्दस्य वलते॥ (२२)

Faced Woman, that the sweetness of the sound of Mukunda's flute is disturbing your mind.

The Transitory Emotions:
16. All of the Transitory Emotions, except for laziness and wrath, are known in this Rasa.

An illustration of indifference is in the *Padyāvalī*:
17. God of Love, stop shooting your five arrows of love into my body! Wind, stop sprinkling me with the sticky juice of fragrant flowers! These limbs of mine are condemned because of Kṛṣṇa's broken love, and so my soul can now no longer endure to reside in them.

An illustration of happiness is in the *Dānakelikaumudī*:
18. That rogue who plays in the forest near Mount Govardhana destroys my firm resolves. He causes the bumblebee-eyes of all the women of the world to taste his own sweet limbs that are as beautiful as the petals of a water lily, and produces waves of love play that surpass those of a young and lusty bull elephant.

The Foundational Emotion:
19. The Foundational Emotion for this Rasa is Amorous Love (*madhurā-rati*), which has already been mentioned.[7]

An illustration is in the *Padyāvalī*:
20. Who is this dressed in bright golden clothes? His beautiful face is sweetened with the graceful dance of his eyebrows and he wears earrings made of the fragrant buds of an aśoka tree. O Friend, I am swept away by the sound of his flute!

21. This love of Rādhā and Mādhava is never diminished under any circumstances by either compatible or incompatible competing emotions.[8]

An illustration:
22. Queen Yaśodā sits nearby, his group of friends are all around him, Candrāvalī is right before his eyes, the bull demon Ariṣṭa is on the mountain, and still Mukunda strikes with stunning lightning bolts of sidelong glances the body of Rādhā, who is hidden by a flowering creeper just off to the right.[9]

घोरा खण्डितशङ्खचूडमजिरं रुन्धे शिवा तामसी
ब्रह्मिष्ठश्वसनः शमस्तुति-कथा-प्रालेयमासिञ्चति ।
अग्रे रामः सुधारुचिर्विजयते कृष्णप्रमोदोचितं
राधायास्तदपि प्रफुल्लमभजन् ग्लानिं न भावाम्बुजम् ॥ (२३)

स विप्रलम्भ-सम्भोगभेदेन द्विविधो मतः । (२४)

तत्र विप्रलम्भः—

स पूर्वरागो मानश्च प्रवासादिमयस्तथा ।
विप्रलम्भो बहुविधो विद्वद्भिरिह कथ्यते ॥ (२५)

तत् पूर्वरागः

प्रागसङ्गतयोर्भावः पूर्वरागो भवेद्द्वयोः । (२६)

यथा पद्यावल्याम्—

अकस्मादेकस्मिन् पथि सखि! मया यामुनतटं
व्रजन्त्या दृष्टो यो नवजलधर-श्यामलतनुः ।
स दृग्भङ्ग्या किंवाऽकुरुत न हि जाने तत इदं
मनो मे व्यालोलं क्वचन गृहकृत्ये न लगते ॥ (२७)

यथा वा श्रीदशमे (भा॰ १०/५३/२)—

यथा विनिद्रा मच्चित्ता रुक्मिणी कमलेक्षणा ।
तथाहमपि तच्चित्तो निद्राञ्च न लभे निशि ।
वेदाहं रुक्मिणा द्वेषान्ममोद्वाहो निवारितः ॥ (२८)

अथ मानः—

मानः प्रसिद्ध एवात्र । (२९)

यथा श्रीगीतगोविन्दे—

विहरति वने राधा साधारणप्रणये हरौ
विगलितनिजोत्कर्षादीर्ष्यावशेन गतान्युत ।
क्वचिदपि लताकुञ्जे गुञ्जन्मधुव्रतमण्डली-
मुखर-शिखरे लीना दीनान्युवाच रहः सखीम् ॥ (३०)

Another illustration:
23. In one direction a dark and dreadful jackal was circling the dead body of the demon Śankhacūḍa, in another direction a group of learned brāhmaṇas were telling stories praising the cessation of passion like a cold wind spewing forth snow, and right in front of them Balarāma appeared like the full moon. Still the blossoming lotus of Rādhā's love, which brings great pleasure to Kṛṣṇa, did not wither.[10]

24. The Rasa of Amorous Devotion is divided into two types: separation (*vipralambha*) and union (*sambhoga*).[11]

Separation:
25. The learned have said that separation assumes many forms, such as the state just prior to love (*pūrvarāga*), sulking (*māna*), and physical separation (*pravāsa*).

The State Prior to Love:
26. The emotional state of two lovers who have not yet met is the "state prior to love."

An illustration is in the *Padyāvalī*:
27. O Friend, while walking along a path on the bank of the Yamunā, I accidentally met a man whose body was as dark as a fresh rain cloud. I don't know what he did to me with his wink, but ever since then my mind has been trembling and I am unable to do my housework.

Another illustration is in the Tenth Canto (Bh.P. 10.53.2):
[After receiving a love message from Rukmiṇī, whom he had never met:]
28. Just as the lotus eyed Rukmiṇī has fixed her mind on me, so I too have fixed my mind on her, and therefore I am unable to get any sleep all night. I know that our marriage is opposed by her brother Rukmin, who hates me.[12]

Sulking:
29. "Sulking" is well-known in this Rasa.

An illustration is in the *Śrī Gītagovinda*:
30. When Hari made love indiscriminately to all the women in the forest, Rādhā was overcome with jealousy as her own sense of importance diminished, and she went away to a lonely and secluded place. There she hid in a forest bower that hummed with a swarm of buzzing bumblebees, and in great sadness she talked with her close girlfriend.

अथ प्रवासः—

प्रवासः सङ्गविच्युतिः । (३१)

यथा पद्यावल्याम्—

हस्तोदरे विनिहितैक-कपोलपाले-
रश्रान्तलोचनजलस्नपिताननायाः ।
प्रस्थानमङ्गलदिनावधि माधवस्य
निद्रालवोऽपि कुत एव सरोरुहाक्ष्याः ? (३२)

यथा प्रह्लादसंहितायामुद्धववाक्यम्—

भगवानपि गोविन्दः कन्दर्पशरपीडितः ।
न भुङ्क्ते न स्वपिति च चिन्तयन् वो ह्यहर्निशम् ॥ (३३)

अथ सम्भोगः—

द्वयोर्मिलितयोर्भोगः सम्भोग इति कीर्त्यते । (३४)

यथा पद्यावल्याम्—

परमानुरागपरयाथ राधया
परिरम्भ-कौशल-विकाशिभावया ।
स तया सह स्मरसभाजनोत्सवं
निरवाहयच्छिखिशिण्डशेखरः ॥ (३५)

श्रीमद्भागवताद्यर्हशास्त्रदर्शितया दृशा ।
इयमाविष्कृता मुख्यपञ्चभक्तिरसौ मया ॥ (३६)

गोपालरूप-शोभां
दधदपि रघुनाथभावविस्तारी ।
तुष्यतु सनातनात्मा
पश्चिम-भागे रसाम्बुनिधेः ॥ (३७)

। इति श्रीभक्तिरसामृतसिन्धौ पश्चिम-विभागे मधुराभक्तिरस-लहरी पञ्चमी ।

॥ इति श्रीभक्तिरसामृतसिन्धौ मुख्यभक्तिरस-निरूपको नाम पश्चिमविभागः समाप्तः॥

Physical Separation:
31. "Physical Separation" is an actual break in the union.

An illustration is in the *Padyāvalī*:
32. How can there be any sleep at all for the lotus-eyed lady Rādhā, who sits with her cheek resting in the hollow of her hand, her face drenched with a continuous flow of tears, ever since that dreadful day when Mādhava went away?

Also in the words of Uddhava in the *Prahlāda Samhitā*:
[These are words addressed to Rādhā after she left Kṛṣṇa:]
33. Even though he is the Almighty Lord, Govinda is afflicted with the love arrows of the god of love. He worries anxiously day and night, neither eating nor sleeping.[13]

Union:
34. Union is said to be that enjoyment resulting from the coupling of the two lovers.

An illustration is in the *Padyāvalī*:
35. Kṛṣṇa, who wears a crown of peacock feathers, has achieved the ultimate limit of love and radiates with the skill of embracing. This Kṛṣṇa performs the celebration of the God of Love with Rādhā.

36. I have now explained the five Primary Devotional Rasas by examining what has been revealed in excellent scriptures such as the *Śrīmad Bhāgavata Purāṇa.*

37. May the Eternal Lord, who expands the Bhāva of Raghunātha (i.e., Rāma) by assuming the beautiful form of Gopāla, be pleased with this Western Quadrant of the *Ocean of the Essence of Devotional Rasa.*

[This verse can also be translated as:]
37. May Sanātana Gosvāmin, who enhances the Bhāva of Raghunātha Dāsa Gosvāmin while enlightening Gopāla Bhaṭṭa Gosvāmin and Rūpa Gosvāmin, be pleased with this Western Quadrant of this *Ocean of the Essence of Devotional Rasa.*

This concludes the Fifth Wave in the Western Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Rasa of Amorous Devotion"

Thus ends the Third Division of the
Ocean of the Essence of Devotional Rasa
entitled
"Explanation of the Primary Devotional Rasas"

NOTES

1. Jīva and Viśvanātha both identify these devotees specifically as the young women of Vraja.
2. Jīva explains that some people are indifferent to the Amorous Rasa because they think confuse it with ordinary amorousness. Rūpa has, however, dedicated an entire separate work to this single Rasa in which he describes it in great detail. See his *Ujjvalanīlamaṇi*.
3. That is, Kṛṣṇa is the "object" (*viṣaya*) of this Rasa, and the beautiful women of Vraja are its "vessel" (*āśraya*).
4. The point is that Rādhā is an extremely subtle lover.
5. I follow Jīva's gloss of *saṃsāra* as *samyak sāra*.
6. It was established in 3.2.66 that all eight Responses are present in this Rasa.
7. Amorous Love was mentioned in 2.5.36.
8. Jīva claims that this is one of the unique features of the mutual love of Rādhā and Kṛṣṇa.
9. Yaśodā represents Parental Affection, Kṛṣṇa's friends represent Companionship, Candrāvalī represents competing Amorousness, and the demon Ariṣṭa represents Dreadfulness. None of these competing emotions, however, interferes with Kṛṣṇa's love for Rādhā.
10. The jackal and corpse represent Dreadfulness and Abhorrence, the yogīs represent Peacefulness, and Balarāma represents Parental Affection. Again, the point is that none of these competing emotions diminishes the feelings of Rādhā. Jīva explains that there is another meaning intended in this verse. The love of Rādhā and Kṛṣṇa is compared to a daytime lotus (*ambuja*). The three enemies of the daytime lotus are the dark night, frost, and the moon. Following another meaning, *śivā tāmasī* — here translated as "a dark jackal — can be translated as an "inauspicious night." Recognizing that the yogīs spew forth frosty snow, and Balarāma represents the moon, these three together comprise the three enemies of the blossoming lotus. But again, here the lotus blossoms even under such adverse conditions!
11. Here Rūpa uses different Sanskrit terms for separation and union, distinguishing them somewhat from the states of union (*yoga*) and separation (*ayoga*) of the three previous Rasas referred to in 3.2.93. This is another indication of the special quality of this Rasa.
12. This illustrates the state of love on the part of Kṛṣṇa, whereas the previous verse illustrates the state of love in one of his lovers. This highlights the mutual nature of Amorous Love.
13. Again, this and the previous verse together indicate the mutual nature of Amorous Love.

* * *

गौणभक्तिरस-निरूपकः
"Explanation of the Secondary Devotional Rasas"

गौणभक्तिरस-निरूपकः

उत्तर-विभागः

हास्यभक्तिरसाख्या प्रथमलहरी

भक्तिभरेण प्रीतिं कलयन्नुररीकृत-व्रजासङ्गः ।
तनुतां सनातनात्मा भगवान्मयि सर्वदा तुष्टिम् ॥ (१)

रसामृताब्धेर्भागेऽत्र तुरीये तूत्तराभिधे ।
रसः सप्तविधो गौणो मैत्री वैरस्थितिर्मिथः ॥ (२)

रसाभासाश्च तेनात्र लहर्यो नव कीर्तिताः ।
प्रागत्रानियताधाराः कदाचित् क्काप्युदित्वराः ॥ (३)

गौणाः भक्तिरसाः सप्त लेख्या हास्यादयः क्रमात् ॥ (४)

भक्तानां पञ्चधोक्तानामेषां मध्यत एव हि ।
क्काप्येकः क्काप्यनेकश्च गौणेष्वालम्बनो मतः ॥ (५)

तत्र हास्यभक्तिरसः—

वक्ष्यमाणैर्विभावाद्यैः पुष्टिं हासरतिर्गता ।
हास्यभक्तिरसो नाम बुधैरेष निगद्यते ॥ (६)

अस्मिन्नालम्बनः कृष्णस्तथान्योऽपि तदन्वयी ।
वृद्धाः शिशुमुखाः प्रायः प्रोक्ता धीरैस्तदाश्रयाः ।
विभावनादि-वैशिष्ट्यात् प्रवराश्च क्कचिन्मताः ॥ (७)

Northern Quadrant

"Explanation of the Secondary Devotional Rasas"

First Wave: Rasa of Humorous Devotion

1. May the eternal Supreme Lord, who has agreed to live in Vraja because of his love for those filled with devotion, be ever satisfied with me.

[This can also be translated as:]
May blessed Sanātana Gosvāmin, who has resolved to live in Vraja because of his love for Kṛṣṇa, be ever satisfied with me.[1]

2-3. Here in this Northern Quadrant, the fourth division of this *Ocean of the Essence of Devotional Rasa*, the seven Secondary Rasas, the mutual compatibility and incompatibility of the various Rasas, and the semblances of Rasa will be explained in the following nine chapters.

4. The seven Secondary Devotional Rasas will be described in order, beginning with the Humorous Rasa.

5. From time to time, one or more of the five previously described types of devotees become the Substantial Excitants[2] for the Secondary Rasas.

The Rasa of Humorous Devotion:
6. When Humorous Love (*hāsa-rati*) becomes fully developed[3] by the Excitants and other aesthetic components that are about to be described, the wise call it the Rasa of Humorous Devotion (*hāsya-bhakti-rasa*).

7. Kṛṣṇa and those associated with him are the Substantial Excitants of this Rasa.[4] The wise say that old people and children are usually the vessels of this type of love, but sometimes serious people are considered to be vessels under special conditions determined by the Excitants and other aesthetic components.
An illustration of Kṛṣṇa:

तत्र कृष्णो, यथा—

यस्याम्यस्य न भीषणस्य सविधं जीर्णास्य शीर्णकृते-
र्मातर्नेष्यति मां पिधाय कपटादाधारिकायामसौ।
इत्युक्त्वा चकिताक्षमद्भुतशिशावुद्वीक्ष्यमाणे हरौ
हास्यं तस्य निरुन्धतोऽप्यतितरां व्यक्तं तदासीन्मुनेः ॥ ८ ॥

अथ तदन्वयी—

यच्चेष्टा कृष्णविषया प्रोक्तः सोऽत्र तदन्वयी । (९)

यथा—

ददामि दधि फाणितं विवृणु वक्त्रमित्यग्रतो
निशम्य जरतीगिरं विवृतकोमलौष्ठे स्थिते ।
तया कुसुममर्पितं नवमवेत्य भुग्नानने
हरौ जहसुरुद्धुरं किमपि सुष्ठु गोष्ठार्भकाः ॥ (१०)

यथा वा—

अस्य प्रेक्ष्य करं शिशोर्मुनिपते! श्यामस्य मे कथ्यतां
तथ्यं हन्त चिरायुरेष भविता किं धेनुकोटीश्वरः?
इत्युक्ते भगवान्! मयाद्य परितश्चीरेण किं चारुणा
द्रागाविर्भवदुद्धुरस्मितमिदं वक्त्रं त्वया रुध्यते? (११)

उद्दीपना हरेस्तादृग्वाग्वेषचरितादयः ।
अनुभावास्तु नासौष्ठगण्डनिस्पन्दनादयः ॥ (१२)

हर्षालस्यावहित्थाद्या विज्ञेया व्यभिचारिणः ।
सा हासरतिरेवात्र स्थायिभावतयोदिता ॥ (१३)

षोढा हासरतिः स्यात्-स्मितहसिते
विहसितावहसिते च ।
अपहसितातिहसितके ज्येष्ठादीनां क्रमाद् द्वे द्वे ॥ (१४)

विभावनादि-वैचित्र्यादुत्तमस्यापि कुत्रचित् ।
भवेद्विहसिताद्यञ्च भावज्ञैरिति भण्यते ॥ (१५)

8. "I will not go near that terrifying withered up old man, Mother! He will trick me and put me in his bag and take me away." When the wonderful boy Hari said these words while looking around with frightened eyes, the sage Nārada laughed openly, even though he was very skilled at suppressing his laughter.[5]

Those Associated with him:
9. "Those associated with him" means those who perform actions designed to delight Kṛṣṇa.

An illustration:
10. An old man standing before Kṛṣṇa said: "Open your mouth and I'll give you a milk sweet." Hearing these words, Kṛṣṇa opened his lotus-lips and the old man popped a fresh flower into his mouth. Seeing Hari's face pucker up, the cowherd boys laughed wildly with surprise.

Another illustration:
[The words of Yaśodā:]
11. O Great Sage, tell me the truth! Why did you laugh and immediately cover your mouth with your beautiful clothes when I asked you to look at the hand of my dark boy and tell me whether he will live long and whether he will be lord of many cows?

12. The Enhancing Excitants are Hari's humorous speech, dress, and actions. The Indications include a quivering nose, lips, and cheeks.

13. The Transitory Emotions include happiness, laziness, and dissimulation. The Foundational Emotion of this Rasa is Humorous Love.

14. There are six states of Humorous Love. Arranged according to pairs, they are: smiling and slight laughter, full laughter and open laughter, raucous laughter and boisterous laughter.[6] The first pair is found in the highest devotees, the next pair in the middle devotees, and the last pair in the lowest devotees.

15. Because of the diverse and special nature of the Excitants and other aesthetic components, knowers of emotions say that the other states are also sometimes found even in the highest devotees.[7]

तत्र स्मितम्—

स्मितं त्वलक्ष्यदशनं नेत्रगण्डविकाशकृत् । (१६)

यथा—

क्व यामि जरती खला दधिहरं दिधीर्षन्त्यसौ
प्रधावति जवेन मां सुबल! मङ्क्षु रक्षां कुरु ।
इति स्खलदुदीरिते द्रवति कान्दिशीके हरौ
विकस्वरमुखाम्बुजं कुलमभून्मुनीनां दिवि ॥ (१७)

हसितम्—

तदेव दर-संलक्ष्य-दन्ताग्रं हसितं भवेत् । (१८)

यथा—

मद्वेषेण पुरः स्थितो हरिरसौ पुत्रोऽहमेवास्मि ते
पश्येत्यच्युतजल्पविश्वसितया संरम्भरज्यद्दृशा ।
मामेति स्खलदक्षरे जटिलया व्याक्रुश्य निष्कासिते
पुत्रे प्राङ्गणतः सखीकुलमभूद्दन्तांशुधौताधरम् ॥ (१९)

विहसितम्—

सस्वनं दृष्टदशनं भवेद्विहसितं तु तत् । (२०)

यथा—

मुषाण दधि मेदुरं विफलमन्तरा शङ्कसे
सनिःश्वसित-डम्बरं जटिलयात्र निद्रायते ।
इति ब्रुवति केशवे प्रकटशीर्णदन्तस्थलं
कृतं हसितमुत्स्वनं कपटसुप्तया वृद्धया ॥ (२१)

अवहसितम्—

तच्चावहसितं फुल्लनासं कुञ्चितलोचनम् । (२२)

Smiling:
16. Smiling (*smita*) is defined as that state in which the eyes are widened and the cheeks raised, but the teeth are not visible.

An illustration:
17. "Hey where can I hide, Subala? A nasty old woman is chasing after me, trying to catch me for stealing her yogurt. Quick, save me!" Seeing Hari running away saying these words with an agitated voice, the lotus faces of the group of sages in heaven blossomed with gentle smiles.

Slight Laughter:
18. Slight laughter (*hasita*) is defined as that state in which just the tips of the teeth are visible.

An illustration:
[Kṛṣṇa has sneaked into the house of Rādhā's husband Abhimanyu, disguising himself as Abhimanyu. Seeing the real Abhimanyu approaching, he says to Abhimanyu's mother Jaṭilā:]
19. "There comes Hari disguised in my clothes. But I am your son." Seeing her own son approaching, but believing the words of Kṛṣṇa, Jaṭilā became filled with anger, and grabbing hold of Abhimanyu, who was shouting with terror "Ma! Ma!" she threw him out of his own courtyard. Seeing this, Rādhā's group of girlfriends laughed slightly, revealing the tips of their bright teeth.

Full Laughter:
20. Full laughter (*vihasita*) is defined as that state in which the sound of laughter is heard clearly and the teeth are fully visible.

An illustration:
[Kṛṣṇa says to a friend:]
21. "Enter the house and steal the thick yogurt without fear, for Jaṭilā is sleeping soundly and snoring loudly." Hearing Keśava speak these words, Jaṭilā, who was only pretending to be asleep, laughed out loud in a manner that revealed her decaying teeth.

Open Laughter:
22. Open laughter (*avahasita*) is defined as that state in which the nostrils flare and the eyes contract.

यथा—

लग्नस्ते नितरां दृशोरपि युगे किं धातुरागो घनः
प्रातः पुत्र! बलस्य वा किमसितं वासस्त्वयाङ्गे धृतम् ?
इत्याकर्ण्य पुरो व्रजेशगृहिणीवाचं स्फुरन्नासिका
दूती सङ्कुचदीक्षणावहसितं जाता न रोद्धुं क्षमा ॥ (२३)

अपहसितम्—

तच्चापहसितं साश्रुलोचनं कम्पितांसकम् । (२४)

यथा—

उदस्त्रं देवर्षिर्दिवि दरतरङ्गद्भुजशिरा
यदभ्राण्युद्दण्डो दशनरुचिभिः पाण्डुरयति ।
स्फुटं ब्रह्मादीनां नटयितरि दिव्ये व्रजशिशौ
जरत्याः प्रस्तोभान्नटति तदनैषीद्दृशमसौ ॥ (२५)

अतिहसितम्—

सहस्ततालं क्षिप्ताङ्गं तच्चातिहसितं विदुः । (२६)

यथा—

वृद्धे त्वं वलिताननासि वलिभिः प्रेक्ष्य स्वयोग्यामत-
स्त्वामुद्वोढुमसौ बलीमुखवरो मां साधयत्युत्सुकः ।
आभिर्विप्लुतधीर्वृणे न हि परं त्वत्तो बलिध्वंसना-
दित्युच्चैर्मुखरा-गिरा विजहसुः सोत्तालिका बालिकाः ॥ (२७)

यस्य हासः स चेत् क्वापि साक्षान्नैव निबध्यते ।
तथाप्येष विभावादिसामर्थ्यादुपलभ्यते ॥ (२८)

यथा—

शिम्बी लम्बि-कुचासि दर्दुरवधूविस्पर्धि-नासाकृति-
स्त्वं जीर्यद्दुलिदृष्टिरोष्ठतुलिताङ्गारा मृदङ्गोदरी ।

An illustration:
[After Kṛṣṇa had just returned home from spending the entire night in the love bower, Yaśodā, thinking he had slept in his own bed, says to him:]
23. "Son, why are your eyes so red so early in the morning? And why are you wearing Balarāma's dark blue clothing (also the color of Rādhā's clothing)?" Hearing these words spoken by Yaśodā, the female messenger was unable to check her laughter as her nostrils flared and her eyes contracted.

Raucous Laughter:
24. Raucous laughter (*apahasita*) is defined as that state in which tears fill the eyes and the shoulders shake.

An illustration:
25. When the great sage Nārada saw the divine child of Vraja clearly dancing the dance of the gods for the old cowherd women, his eyes filled with tears and his head and arms flew about in all directions as he turned the clouds white with the brightness of his teeth.

Boisterous Laughter:
26. Boisterous laughter (*atihasita*) is defined as that state in which the hands are clapped together and the limbs are thrown about wildly.

An illustration:
27. (Kṛṣṇa to Mukharā:) "Hey Old Woman, your wrinked face looks like a monkey's! After seeing you, the best of the monkeys will be anxious to marry and unite with you, and will force me to help him secure you." (Mukharā to Kṛṣṇa:) "My mind has become confused with all this monkey business; therefore I will marry no one except you, since you are the destroyer of the king of monkeys." Hearing these words of Mukharā, the girls laughed wildly while clapping their hands.

28. Even if the subject of laughter is not indicated directly, still it can be ascertained by the reference shared with the Excitants and other aesthetic components.

An illustration:
29. Hey Kuṭilā, your breasts look like long pea pods, your nose looks like a frog, your eyes look like an old turtle, your lips look like charcoal, and your stomach

का त्वत्तः कुटिले! परास्ति जटिलापुत्रि! क्षितौ सुन्दरी
पुण्येन व्रजसुभ्रुवां तव धृतिं हर्तुं न वंशी क्षमा ॥ (२९)

एष हास्यरसस्तत्र कैशिकीवृत्तिविस्तृतौ ।
शृङ्गारादिरसोद्भेदो बहुधैव प्रपञ्चितः ॥ (३०)

॥ इति श्रीभक्तिरसामृतसिन्धावुत्तरविभागे
हास्यभक्तिरस-लहरी प्रथमाः ॥

looks like a drum. What woman could possibly be more beautiful than you, O Daughter of Jaṭilā? Why then is my flute unable to overcome your resistance, as it has had the good fortune of doing with the other beautiful women of Vraja?[8]

30. The Humorous Rasa, which manifests along with the Amorous Rasa and others to enhance the mood of love, is treated at length in other treatises on Rasa.[9]

This concludes the First Wave in the Northern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Rasa of Humorous Devotion."

NOTES

1. These two translations hinge on the double meaning of several words, but perhaps most importantly *bhaktibhareṇa*, which can mean either "those filled with devotion," namely the devotees, or "he who bears devotion," namely Kṛṣṇa.

2. This refers specifically to the *āśraya ālambana vibhāva*, or what I have been translating as the "vessel" of the Rasa. The point Rūpa is making here is that there are no special "vessels" of the Secondary Rasas. Rādhā, for example, can be a vessel for both the Amorous Rasa and the Humorous Rasa. Since the seven Secondary Rasas still depend upon the five Primary Rasas (Verse 2.5.5 explained that the manifestation of a Secondary Love is dependent upon a Primary Love that contracts itself and supports the Secondary Love) there remain only five major types of devotees. There is, therefore, no devotee who can be classified strictly as a "humorous devotee;" this must be a subcategory of one of the five Primary Rasas.

3. Jīva reminds us that this occurs when a Primary Love contracts itself and supports a Secondary Love, such as Humorous Love. This process was explained in 2.5.39.

4. Kṛṣṇa is the "object" (*viṣaya*) of this Rasa, and his associates are the "vessels" (*āśraya*) of this Rasa.

5. Viśvanātha explains that the old man here is really Jaṭilā, Rādhā's mother-in-law, disguised as a begging renouncer. Here Kṛṣṇa is the *viṣaya* and Nārada is the *āśraya* of the humor.

6. This is a standard list from Bharata's *Nāṭya Śāstra* (6.52).

7. Although the hierarchical classification in the previous verse comes directly from the Nāṭya Śāstra (6.53), this is an important point to establish since many of the following examples involve devotees usually considered to be among the highest category.

8. Although this is not stated directly, the joke is clearly on Rādhā's sister-in-law, Kuṭilā.

9. Jīva notes that it is so treated in Bharata's *Nāṭya Śāstra*.

* * *

अद्भुतभक्तिरसाख्या—द्वितीयलहरी

Second Wave: Rasa of Wonderful Devotion

उत्तर-विभागः

अद्भुतभक्तिरसाख्या—द्वितीयलहरी

आत्मोचितैर्विभावाद्यैः स्वाद्यत्वं भक्तचेतसि ।
सा विस्मय-रतिर्नीताद्भुतभक्तिरसो भवेत् ॥ (१)

भक्तः सर्वविधोऽप्यत्र घटते विस्मयाश्रयः ।
लोकोत्तरक्रियाहेतुर्विषयस्तत्र केशवः ॥ (२)

तस्य चेष्टाविशेषाद्यास्तस्मिन्नुदीपना मताः ।
क्रियास्तु नेत्रविस्तारस्तम्भाश्रुपुलकादयः ॥ (३)

आवेग-हर्ष-जाड्याद्यास्तत्र स्युर्व्यभिचारिणः ।
स्थायी स्याद्विस्मयरतिः सा लोकोत्तरकर्मतः ।
साक्षादनुमितश्चेति तच्च द्विविधमुच्यते ॥ (४)

तत्र साक्षात्, यथा—

साक्षादैन्द्रियकं दृष्टश्रुतसंकीर्तितादिकम् ॥ (५)

तत्र दृष्टं, यथा—

एकमेव विविधोद्यमभाजं
मन्दिरेषु युगपन्निखिलेषु ।
द्वारकामभि समीक्ष्य मुकुन्दं
स्पन्दनोज्झिततनुर्मुनिरासीत् ॥ (६)

यथोक्तं श्रीदशमे (भा॰ १०/६९/२)—

चित्रं बतैतदेकेन वपुषा युगपत् पृथक् ।
गृहेषु द्व्यष्टसाहस्रं स्त्रिय एक उदावहत् ॥ (७)

यथा वा—

क्व स्तन्यगन्धिवदनेन्दुरसौ शिशुस्ते
गोवर्धनः शिखररुद्धघनः क्व चायम् ?

Northern Quadrant
Second Wave: Rasa of Wonderful Devotion

1. When Amazed Love (*vismaya-rati*) is led to a relishable state in the heart/mind of the devotee by means of the Excitants and other aesthetic components, it becomes the Rasa of Wonderful Devotion (*adbhuta-bhakti-rasa*).

2. All kinds of devotees are the vessels (*āśraya*) of the amazement in this Rasa; and Keśava who performs extraordinary activities is its object (*viṣaya*).[1]

3. The Enhancing Excitants for this Rasa are considered to be Kṛṣṇa's unusual feats. Its Indications include widening of the eyes, stupefaction, tears, and goose bumps.

4. Its Transitory Emotions include agitation, happiness, and mental agitation. The Foundational Emotion of this Rasa is Amazed Love produced by Kṛṣṇa's extraordinary actions.[2] It is of two types: from direct perception (*sākṣāt*) and inference (*anumita*).

Direct Perception:
5. Amazement produced from direct perception with the senses is of three types: visual, audible, and vocal.

An illustration of Amazement from visual perception:
6. When the sage Nārada saw the one and only Mukunda engaged in various activities simultaneously in all the houses of his (sixteen thousand) queen consorts in the city of Dvārakā, his body froze motionless.[3]

Another illustration is in the Tenth Canto (Bh.P. 10.69.2):
[The thoughts of Nārada while observing Kṛṣṇa's household life in Dvārakā:]
7. It is truly remarkable that a person possessing a single body could marry sixteen thousand women and live with each of them simultaneously in separate houses!

Another illustration:
[Addressed to Yaśodā:]
8. Where is your small child whose moonlike face still smells of breast milk? And where is Govardhana Mountain whose peak reaches up into the clouds? Look!

भोः पश्य सव्यकर-कन्दुकिताचलेन्द्रः
खेलन्निव स्फुरति हन्त किमिन्द्रजालम् ? (८)

श्रुतं, यथा—

यान्यक्षिपन् प्रहरणानि भटाः स देवः
प्रत्येकमच्छिनदमूनि शरत्रयेण ।
इत्याकलय्य युधि कंसरिपोः प्रभावं
स्फारेक्षणः क्षितिपतिः पुलकी तदासीत् ॥ (९)

सङ्कीर्तितं, यथा—

डिम्भाः स्वर्णनिभाम्बरा घनरुचो जाताश्चतुर्बाहवो
वत्साश्चेति वदन् कृतोऽस्मि विवशः स्तम्भश्रिया पश्यत ।
आश्चर्यं कथयामि वः शृणुत भोः प्रत्येकमेकैकशः
स्तूयन्ते जगदण्डवद्भिरभितस्ते हन्त पद्मासनैः ॥ (१०)

अनुमितं, यथा—

उन्मील्य व्रजशिशवो दृशं पुरस्ता-
द्भाण्डीरं पुनरतुलं विलोकयन्तः ।
सात्मानं पशुपटलीञ्च तत्र दावाद्
उन्मुक्तां मनसि चमत्क्रियामवापुः ॥ (११)

अप्रियादेः क्रिया कुर्यान्नालौकिक्यपि विस्मयम् ।
असाधारण्यपि मनाक् करोत्येव प्रियस्य सा ॥ (१२)

प्रियात् प्रियस्य किमुत सर्वलोकोत्तरोत्तरा ।
इत्यत्र विस्मये प्रोक्ता रत्यनुग्रहमाधुरी ॥ (१३)

॥ इति श्रीभक्तिरसामृतसिन्धावुत्तरविभागे
अद्भुतभक्तिरस-लहरी द्वितीया ॥

What a strange and magical sight this is! The boy holds the King of the Mountains with his left hand, as if he were merely playing with a ball!

An illustration of Amazement from audible perception:
9. Kṛṣṇa destroyed all the weapons released by the massive army with only three arrows. When king Parīkṣit heard about this marvelous ability of the Enemy of Kaṃsa in battle, his eyes opened wide and his body thrilled with amazement.

An illustration of Amazement from vocal perception:
[The words of Brahmā:]
10. "All the boys are dressed in golden clothing, their complexion resembles a dark cloud, and they all have four arms. And the calves have a similar appearance." While saying this, I have become powerless and my body is frozen motionless. But look! There is something even more astonishing! Ah, listen! In each and every one of the boys and calves is a Brahmā seated on a lotus narrating these wonderful events.[4]

Inference:
An illustration:
11. Opening their eyes and seeing the Bhāṇḍīra Forest before them—just as it looked previously, the cowherd boys realized that the cows and they themselves had been saved from the forest fire, and they were amazed.[5]

12. Even the extraordinary activities of a person who is disliked do not produce amazement, whereas even the slightest unusual activities of a person who is loved produces great amazement.[6]

13. How much more is this true for the extremely extraordinary activities of Hari, the most beloved of all. For this reason, it is said that the sweetness of Amazement pervades all types of love.[7]

This concludes the Second Wave in the Northern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Rasa of Wonderful Devotion."

NOTES

1. The *viṣaya* and *āśraya* are the two aspects of the Substantial Excitant.
2. Jīva comments that this type of love is also produced from Kṛṣṇa's extraordinary forms and qualities.
3. This refers to the events narrated in Bh.P. 10.69.
4. This refers to events narrated in Bh.P. 10.13. Here Brahmā experiences amazement while listening to his own vocal account of these events.
5. The cowherd boys were amazed with Kṛṣṇa, for they inferred that he had saved them by putting out the fire and restoring the forest, even though they had not witnessed this with their own senses. This incident is narrated in Bh. P. 10.19.11-12.
6. This statement highlights the crucial role that love plays in the experience of Rasa for Rūpa.
7. M. Christopher Byrski has argued that the Wonderful (*adbhuta*) rasa is for Bharata the culmination of all dramas, which occurs as one is lifted out of the world of personal emotional turmoil and experiences a sense of reintegration with the cosmic whole. See his *Concepts of Ancient Indian Theatre* (New Delhi: Munshiram Manoharlal Publishers, 1973), pp. 150-52.

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वीरभक्तिरसाख्या—तृतीयलहरी
Third Wave: Rasa of Heroic Devotion

उत्तर-विभागः

वीरभक्तिरसाख्या—तृतीयलहरी

सैवोत्साहरतिः स्थायी विभावाद्यैर्निजोचितैः ।
आनीयमाना स्वाद्यत्वं वीरभक्तिरसो भवेत् ॥ (१)

युद्ध-दान-दया-धर्मैश्चतुर्धा वीर उच्यते ।
आलम्बन इह प्रोक्त एष एव चतुर्विधः ॥ (२)

उत्साहस्त्वेष भक्तानां सर्वेषामेव सम्भवेत् ॥ (३)

तत्र युद्धवीरः—

परितोषाय कृष्णस्य दधदुत्साहमाहवे ।
सखा बन्धुविशेषो वा युद्धवीर इहोच्यते ॥ (४)

प्रतियोद्धा मुकुन्दो वा तस्मिन् वा प्रेक्षके स्थिते ।
तदीयेच्छावशेनात्र भवेदन्यः सुहृद्वरः ॥ (५)

तत्र कृष्णो, यथा—

अपराजितमानिनं हठा-
च्चटुलं त्वामभिभूय माधव!
धिनुयामधुना सुहृद्गणं
यदि न त्वं समरात् पराञ्चसि ॥ (६)

यथा वा—

संरम्भप्रकटीकृत-प्रतिभटारम्भ-श्रियोः साद्भुतं
कालिन्दीपुलिने वयस्यनिकरैरालोक्यमानस्तदा ।
अव्युत्थापित-सख्ययोरपि वराहङ्कार-विस्फूर्जितः
श्रीदाम्नश्च बकीद्विषश्च समराटोपः पटीयानभूत् ॥ (७)

सुहृद्वरो, यथा—

सखिप्रकरमार्गणानगणितान् क्षिपन् सर्वत-
स्तथाद्य लगुडं क्रमाद् भ्रमयति स्म दामा कृती ।

Northern Quadrant
Third Wave: Rasa of Heroic Devotion

1. When Energetic Love (*utsāha-rati*) is led to a relishable state by means of the appropriate Excitants and other aesthetic components, it becomes the Rasa of Heroic Devotion (*vīra-bhakti-rasa*).

2. The hero is said to be of four types: a) a hero in battle (*yuddha*), b) a hero in generosity (*dāna*), c) a hero in compassion (*dayā*), and d) a hero in righteousness (*dharma*). These four types of heroes are the Substantial Excitants of this Rasa.[1]

3. This Energetic Love is possible for all types of devotees.

A) Hero in Battle:

4. A friend or relative of Kṛṣṇa who has an Energetic Love for fighting for the purpose of entertaining Kṛṣṇa is called a Hero in Battle.

5. Kṛṣṇa himself may be the opponent, or according to Kṛṣṇa's own wish, another of his friends may be the opponent, in which case Kṛṣṇa becomes the spectator of the fight.[2]

An illustration of Kṛṣṇa as the opponent:

6. Hey Mādhava, you're kidding yourself thinking that no one can defeat youin battle! If you don't turn and run from this fight, I'm going to beat you, thereby giving great pleasure to our group of friends today.

Another illustration:

7. A fierce fight began between Śrīdāmā and Kṛṣṇa on a sandy bank of the Yamunā River, with a group of their friends looking on with surprise. Even though the two were good friends, they pretended to be angry with one other, and roared with egoistic arrogance as they took hold of each other for combat.

An illustration of Kṛṣṇa's friend as the opponent:

8. A group of friends fired countless arrows at Śrīdāmā from all directions. Śrīdāmā successfully knocked them all away by waving a stick rapidly around himself.

अमंस्त रचितस्तुतिर्व्रजपतेस्तनुजोऽप्यमुं
समृद्धपुलको यथा लगुडपञ्जरान्तः स्थितम् ॥ (८)

प्रायः प्रकृति-शूराणां स्वपक्षैरपि कर्हिचित् ।
युद्धकेलिसमुत्साहो जायते परमाद्भुतः ॥ (९)

तथा च हरिवंशे—

तथा गाण्डीवधन्वानं विक्रीडन्मधुसूदनः ।
जिगाय भरतश्रेष्ठं कुन्त्याः प्रमुखतो विभुः ॥ इति । (१०)

कत्थितास्फोट-विस्पर्धा-विक्रमास्त्रग्रहादयः ।
प्रतियोधस्थिताः सन्तो भवन्त्युद्दीपना इह ॥ (११)

तत्र कत्थितम्, यथा—

पिण्डीशूरस्त्वमिह सुबलं कैतवेनाबलाङ्गं
जित्वा दामोदर! युधि वृथा मा कृथाः कत्थितानि ।
माद्यन्नेष त्वदलघु-भुजासर्प-दर्पापहारी
मन्द्रध्वानो नटति निकटे स्तोककृष्णः कलापी ॥ (१२)

कत्थिताद्याः स्वसंस्थाश्चेदनुभावाः प्रकीर्तिताः ।
तथैवाहोपुरुषिका क्ष्वेडिताक्रोशवल्गनम् ॥ (१३)

असहायेऽपि युद्धेच्छा समरादपलायनम् ।
भीताभयप्रदानाद्या विज्ञेयाश्चापरे बुधैः ॥ (१४)

तत्र कत्थितम्, यथा—

प्रोत्साहयस्यतितरां किमिवाग्रहेण
मां केशिसूदन! विदन्नपि भद्रसेनम् ।
योद्धुं बलेन सममत्र सुदुर्बलेन
दिव्यार्गलाप्रतिभटस्त्रपते भुजो मे ॥ (१५)

Seeing him in what appeared to be a cage of sticks, Kṛṣṇa was delighted and praised his performance.

9. It is common for very powerful warriors to experience from time to time a strange Energetic Love for playfully fighting with other warriors on their own side.

An illustration is in the *Śrī Harivaṃśa*:
10. Kṛṣṇa, Destroyer of the Demon Madhu, playfully fought with Arjuna, Best of the Bharatas and Holder of the Gāṇḍīva Bow, and defeated him in front of his mother, Kuntī.

11. The Enhancing Excitants, which are situated in the opponents, include boasting, slapping the inner thighs as a gesture of challenge, rivalry, courageous strutting, and taking up arms.

An illustration of boasting:
12. Hey Dāmodara, you coward! You defeat that weakling Subala in battle only by cheating and using four arms. But don't brag so quickly, for Stokakṛṣṇa, whose massive arms completely outdo yours, dances before you, strutting like a peacock and grumbling in a deep and challenging voice.

13-14. When the activities identified as Enhancing Excitants — such as boasting— manifest in oneself, they are then said to be Indications. In addition to these, the wise say the Indications of this particular Rasa include: bragging about one's manliness, roaring like a lion, yelling, leaping, readiness to fight even without help, not fleeing from a battle, and providing safety for fear-stricken people.

An illustration of boasting as an Indication:
15. Hey Destroyer of the Demon Keśi, knowing that I, Bhadrasena, am stronger than him, why do you still insist that I fight with that weakling Balarāma? My massive arms will put him to shame![3]

आहोपुरुषिका, यथा—

धृताटोपे गोपेश्वर-जलधिचन्द्रे परिकरं
निबध्नत्युल्लासाद् भुजसमरचर्यासमुचितम् ।
सरोमाञ्चं क्ष्वेडा-निबिड-मुखबिम्बस्य नटतः
सुदाम्नः सोत्कण्ठं जयति मुहुराहोपुरुषिका ॥ (१६)

चतुष्टयेऽपि वीराणां निखिला एव सात्त्विकाः ।
गर्वावेग-धृति-व्रीडा-मति-हर्षावहित्थिकाः ।
अमर्षोत्सुकतासूयास्मृत्याद्या व्यभिचारिणः ॥ (१७)

युद्धोत्साहरतिस्त्वस्मिन् स्थायिभावतयोदिता ।
या स्वशक्तिसहायाद्यैराहार्या सहजापि वा ।
जिगीषा स्थेयसी युद्धे सा युद्धोत्साह ईर्यते ॥ (१८)

तत्र स्वशक्त्या आहार्योत्साहरतिर्यथा—

स्वतातशिष्ट्या स्फुटमप्यनिच्छ-
न्नाहूयमानः पुरुषोत्तमेन ।
स स्तोककृष्णो धृतशुद्धतृष्णः
प्रोद्यम्य दण्डं भ्रमयाञ्चकार ॥ (१९)

स्वशक्त्या सहजोत्साहरतिर्यथा—

शुण्डाकारं प्रेक्ष्य मे बाहुदण्डं
मा त्वं भैषीः क्षुद्र रे भद्रसेन!
हेलारम्भेणाद्य निर्जित्य रामं
श्रीदामाहं कृष्णमेवाह्वयेय ॥ (२०)

यथा वा—

बलस्य बलिनो बलात् सुहृदनीकमालोडयन्
पयोधिमिव मन्दरः कृतमुकुन्दपक्षग्रहः ।
जनं विकटगर्जितैर्बधिरयन् स धीरस्वरो
हरेः प्रमदमेककः समिति भद्रसेनो व्यधात् ॥ (२१)

An illustration of bragging about one's manliness:
16. When proud Kṛṣṇa, the Moon of the Ocean of Nanda, girded his loins eager to wrestle, Sudāmā roared like a lion, and dancing with his head held high and his hair standing on end, he bragged again and again about his manliness.

17. All eight Responses are seen in all the four types of Heroic Rasa. The Transitory Emotions of the Heroic Rasa of Battle include: arrogance, agitation, contentment, shame, understanding, happiness, dissimulation, intolerance, impatience, envy, and recollection.

18. The Foundational Emotion of this type of Heroic Rasa is Energetic Love for Battle (*yuddotsāha-rati*). This intense desire for conquering another in battle takes four forms. It is: a) self-generated, b) innate, c) generated by one's companions, and d) generated by observing its innateness in one's companions.

An illustration of Energetic Love that is self-generated:
19. Stokakṛṣṇa was clearly hesitant to fight when ordered to do so by his own father, but when the supreme person Kṛṣṇa challenged him, he himself became eager to fight and began brandishing his stick.

An illustration of Energetic Love that is innate:
20. Hey Bhadrasena, you cripple! You don't have to be so afraid after looking at my massive arms that resemble the trunk of an elephant. With playful ease I am going to beat Balarāma today, and then I, Śrīdāmā, am going to challenge Kṛṣṇa.[4]

Another illustration:
21. Taking Hari's side in the battle, Bhadrasena delighted Hari by single-handedly stirring up with great force the army of the friends of the powerful Balarāma — just as Mount Mandara stirred up the ocean — then assuming a deep voice, he deafened his opponents with dreadful roars.

सहायेनाहार्योत्साहरतिर्यथा—

मयि वल्गति भीमविक्रमेभज भङ्गं न हि सङ्गरादितः ।
इति मित्रगिरा वरूथपः सविरूपं विरुवन् हरिं ययौ ॥ (२२)

सहायेन सहजोत्साहरतिर्यथा—

संग्रामकामुकभुजः स्वयमेव कामं
दामोदरस्य विजयाय कृती सुदामा ।
साहाय्यमत्र सुबलः कुरुते बली चेज्-
ज्जातो मणिः सुजटितो वरहाटकेन ॥ (२३)

सुहृदेव प्रतिभटो वीरे कृष्णस्य न त्वरिः ।
स भक्तक्षोभकारित्वाद् रौद्रे त्वालम्बनो रसे ।
रागाभावो दृगादीनां रौद्रादस्य विभेदकः ॥ (२४)

अथ दानवीरः—

द्विविधो दानवीरः स्यादेकस्तत्र बहुप्रदः ।
उपस्थितदुरापार्थत्यागी चापर उच्यते ॥ (२५)

तत्र बहुप्रदः—

सहसा दीयते येन स्वयं सर्वस्वमप्युत ।
दामोदरस्य सौख्याय प्रोच्यते स बहुप्रदः ॥ (२६)

सम्प्रदानस्य वीक्षाद्या अस्मिन्नुद्दीपना मताः ।
वाञ्छिताधिकदातृत्वं स्मितपूर्वाभिभाषणम् ॥ (२७)

स्थैर्य-दाक्षिण्य-धैर्याद्या अनुभावा इहोदिताः ।
वितर्कौत्सुक्यहर्षाद्या विज्ञेया व्यभिचारिणः ॥ (२८)

दानोत्साहरतिस्त्वत्र स्थायिभावतयोदिता ।
प्रगाढा स्थेयसी दित्सा दानोत्साह इतीर्यते ॥ (२९)

द्विधा बहुप्रदोऽप्येष विद्वद्भिरिह कथ्यते ।
स्यादाभ्युदयिकस्त्वेकः परस्तत्सम्प्रदानकः ॥ (३०)

An illustration of Energetic Love generated by companions:
22. "The fighting is getting fierce for me. Don't flee from the battle!" Hearing these words of his friend Hari, Varūthapa became transformed and went to the side of Hari.[5]

An illustration of Energetic Love generated by observing its innateness in one's companion:
23. Sudāmā, whose arms were always itching for a fight, himself desired to defeat Dāmodara, and the powerful Subala joined in to help him. A jewel looks best when set in excellent gold.[6]

24. Only Kṛṣṇa's friends can be the heroic opponents in this Rasa, not his enemies. Since the enemies greatly disturb the devotees, they can only be the Substantial Excitants of the Furious Rasa. Absence of redness in the eyes distinguishes the Heroic Rasa from the Furious Rasa.[7]

B) Hero in Generosity:
25. The Hero in Generosity is of two types: one who gives abundantly, and one who gives up valuables that are difficult to attain.

One who gives abundantly:
26. One who easily gives away everything he owns to please Kṛṣṇa is called "one who gives abundantly."

27-28. The Enhancing Excitants for this Rasa include such sights as observing someone giving things away. The Indications of this Rasa include giving more than what is requested, speaking with a smile, reliability, kindness, and patience. The Transitory Emotions are understood to include speculation, impatience, and happiness.

29. The Foundational Emotion of this particular type of Heroic Rasa is an Energetic Love for Giving (*dānotsāha-rati*), which is defined as a deep and intense desire for giving.

30. Those who give abundantly are themselves further divided into two types: one who gives to others to increase Kṛṣṇa's happiness, and one who gives to Kṛṣṇa.

तत्र आभ्युदयिकः—

कृष्णस्याभ्युदयार्थं तु येन सर्वस्वमर्प्यते ।
अर्थिभ्यो ब्राह्मणादिभ्यः स आभ्युदयिको भवेत् ॥ (३१)

यथाः—

व्रजपतिरिह सूनोर्जातकार्थं तथासौ
व्यतरदमलचेताः सञ्चयं नैचिकीनाम् ।
पृथुरपि नृगकीर्तिः साम्प्रतं संवृतासीद्
इति निजगदुरुच्चैर्भूसुरा येन तृप्ताः ॥ (३२)

अथ तत्सम्प्रदानकः—

ज्ञातये हरये स्वीयमहन्ताममतास्पदम् ।
सर्वस्वं दीयते येन स स्यात्तत्सम्प्रदानकः ॥ (३३)

तद्दानं प्रीतिपूजाभ्यां भवेदित्युदितं द्विधा । (३४)

तत्र प्रीतिदानम्—

प्रीतिदानं तु तस्मै यद् दद्याद् बन्ध्वादिरूपिणे । (३५)

यथा—

चार्चिक्यं वैजयन्तीं पटमुरुपुरटोद्भासुरं भूषणानां
श्रेणिं माणिक्यभाजं गजरथतुरगान् कर्बुरान् कर्बुरेण ।
दत्त्वा राज्यं कुटुम्बं स्वमपि भगवते दित्सुरप्यन्यदुच्चै-
र्देयं कुत्राप्यदृष्ट्वा मखसदसि तदा व्याकुलः पाण्डवोऽभूत् ॥ (३६)

पूजादानम्—

पूजादानन्तु तस्मै यद्विप्ररूपाय दीयते । (३७)

यथा अष्टमे (भा॰ ८/२०/११)—

यजन्ति यज्ञं क्रतुभिर्यमादृता
भवन्त आम्नायविधानकोविदाः ।
स एव विष्णुर्वरदोऽस्तु वाऽपरो
दास्याम्यमुष्मै क्षितिमीप्सितां मुने! (३८)

One who gives to others to increase Kṛṣṇa's happiness:
31. One who offers all his wealth to brāhmaṇas and other noble people for the purpose of pleasing Kṛṣṇa is "one who gives to others to increase Kṛṣṇa's happiness."

An illustration:
32. Nanda, the pure-minded king of Vraja, gave away a herd of fine cows to the brāhmaṇas on the occasion of the birth of his son. Being greatly satisfied by this, the brāhmaṇas said in loud voices: "Now even the fame of King Nṛga's noble conduct has been surpassed!"[8]

One who gives to Kṛṣṇa:
33. One who realizes the true nature of Hari and gives up to him all possessions, which are the locus of one's own sense of "I-ness" and "my-ness," is "one who gives to Kṛṣṇa."

34. His gift is of two kinds: a gift of love and a gift for worship.

A Gift of Love:
35. "A gift of love" is one given to Kṛṣṇa as a friend or some other relative.

An illustration:
36. During the sacrifice King Yudhiṣṭhira gave to Kṛṣṇa sandalwood paste, a Vaijayantī flower garland, a silk garment with a gold-embroidered border, his best ornaments studded with rubies, and an elephant, chariot, and horse adorned with gold. Then after giving his kingdom, his family, and even his own self, he looked around, and seeing nothing else anywhere worthy of being offered, he became upset.

A Gift for Worship:
37. "A gift for worship" is one given to Kṛṣṇa as a brāhmaṇa.

An illustration is in the Eighth Canto (Bh.P. 8.20.11):
[The words of Bali:]
38. He may be Viṣṇu, Granter of Boons, who is worshipped respectfully for different purposes by you who are skilled in Vedic rituals, or he may be an enemy; but since he is disguised as a brāhmaṇa, I am going to give him the land he requests, O Sage.

यथा वा दशरूपके—

लक्ष्मीपयोधरोत्सङ्ग-कुङ्कुमारुणितो हरेः।
बलिनैव स येनास्य भिक्षापात्रीकृतः करः॥ (३९)

अथ उपस्थित-दुरापार्थत्यागी—

उपस्थितदुरापार्थत्याग्यसौ येन नेष्यते।
हरिणा दीयमानोऽपि सार्ष्ट्यादिस्तुष्यता वरः॥ (४०)

पूर्वतोऽत्र विपर्यस्तकारकत्वं द्वयोर्भवेत्।
अस्मिन्नुद्दीपनाः कृष्णकृपालाप-स्मितादयः॥ (४१)

अनुभावास्तदुत्कर्षवर्णन-द्रढिमादयः।
अत्र सञ्चारिता भूम्रा धृतेरेव समीक्ष्यते॥ (४२)

त्यागोत्साहरतिर्धीरैः स्थायी भाव इहोदितः।
त्यागेच्छा तादृशी प्रौढा त्यागोत्साह इतीर्यते॥ (४३)

यथा हरिभक्तिसुधोदये—

स्थानाभिलाषी तपसि स्थितोऽहं
त्वां प्राप्तवान् देवमुनीन्द्रगुह्यम्।
काचं विचिन्वन्नपि दिव्यरत्नं
स्वामिन्! कृतार्थोऽस्मि वरं न याचे॥ (४४)

यथा वा तृतीये (भा॰ ३/१५/४८)—

नात्यन्तिकं विगणयन्त्यपि ते प्रसादं
किम्वन्यदर्पितभयं भ्रुव उन्नयैस्ते।
येऽङ्ग! त्वदङ्घ्रिशरणा भवतः कथायाः
कीर्त्तन्यतीर्थयशसः कुशला रसज्ञाः॥ (४५)

अयमेव भवन्नुच्चैः प्रौढभावविशेषभाक्।
धुर्यादीनां तृतीयस्य वीरस्य पदवीं व्रजेत्॥ (४६)

Another illustration is in the *Daśarūpaka*:
39. Bali makes Hari's hand, which is red from vermilion powder from touching Lakṣmī's breasts, into a begging bowl.

One who gives up valuables that are difficult to attain:
40. "One who gives up valuables that are difficult to attain" does not accept the boon of the various types of liberation, even when they are offered by Hari when he is pleased.

41. This is the reverse of the previously described relationship between Kṛṣṇa and the devotee.[9] The Enhancing Excitants for this Rasa include Kṛṣṇa's compassionate smile and speech.

42. The Indications include such things as the determination for extolling the excellence of Kṛṣṇa. The Transitory Emotion of this Rasa is extreme fortitude.

43. The wise say that the Foundational Emotion for this particular Rasa is an Energetic Love for Renunciation (*tyāgotsāha-rati*), which is defined as the fully developed desire for renunciation.

An illustration is in the *Haribhaktisudhodaya*:
[Words of Dhruva:]
44. Out of a desire for the throne I engaged in asceticism and ended up attaining you, O Lord, who are hidden from even the best of the gods and sages. While searching for glass I found the divine jewel! Therefore, I am completely satisfied and desire no other boon.

Another illustration is in the Third Canto (Bh.P. 3.15.48):
45. O Lord, those blessed ones who have taken refuge at your feet and know the Rasa of the stories of you, whose glory is purifying and worthy of praise, do not even value your highest gift of liberation (*mokṣa*), let alone those gifts of lesser value that are affected with fear when you raise your eyebrows.[10]

46. When this kind of devotee (one who gives up valuables that are difficult to attain) reaches a special state of full development, he achieves the heroism associated with the third kind of Attendant.[11]

अथ दया-वीर:—

कृपार्द्रहृदयत्वेन खण्डशो देहमर्पयन् ।
कृष्णायाच्छन्नरूपाय दयावीर इहोच्यते ॥ (४७)

उद्दीपना इह प्रोक्तास्तदार्तिव्यञ्जनादयः ।
निजप्राणव्ययेनापि विपन्नत्राणशीलता ॥ (४८)

आश्वासनोक्तयः स्थैर्यमित्याद्यास्तत्र विक्रियाः ।
औत्सुक्यमतिहर्षाद्या ज्ञेयाः सञ्चारिणो बुधैः ॥ (४९)

दयोत्साहरतिस्त्वत्र स्थायिभाव उदीर्यते ।
दयोद्रेकभृदुत्साहो दयोत्साह इहोदितः ॥ (५०)

यथा—

वन्दे कुड्मलिताञ्जलिर्मुहुरहं वीरं मयूरध्वजं
येनार्धं कपटद्विजाय वपुषः कंसद्विषे दित्सता ।
कष्टं गद्गदिकाकुलोऽस्मि कथनारम्भादहो धीमता
सोल्लासं क्रकचेन दारितमभूत् पत्नीसुताभ्यां शिरः ॥ (५१)

हरेश्चेत्तत्त्वविज्ञानं नैवास्य घटते दया ।
तदभावे त्वसौ दानवीरेऽन्तर्भवति स्फुटम् ॥ (५२)

वैष्णवत्वाद् रतिः कृष्णे क्रियतेऽनेन सर्वदा ।
कृतात्र द्विजरूपे च भक्तिस्तेनास्य भक्तता ॥ (५३)

अन्तर्भावं वदन्तोऽस्य दानवीरे दयात्मनः ।
वोपदेवादयो धीरा वीरमाचक्षते त्रिधा ॥ (५४)

अथ धर्म-वीर:—

कृष्णैकतोषणे धर्मे यः सदा परिनिष्ठितः ।
प्रायेण धीरशान्तस्तु धर्मवीरः स उच्यते ॥ (५५)

उद्दीपना इह प्रोक्ताः सच्छास्त्रश्रवणादयः ।
अनुभावा नयास्तिक्य-सहिष्णुत्व-यमादयः ।
मति-स्मृति-प्रभृतयो विज्ञेया व्यभिचारिणः ॥ (५६)

Hero in Compassion:
47. The Hero in Compassion is one who with a tender heart motivated by kindness offers his own body piece by piece to Kṛṣṇa in some disguised form.[12]

48-49. The Enhancing Excitants of this Rasa include such things as the exhibition of Kṛṣṇa's suffering. The Indications include such acts as the practice of protecting the distressed — even at the loss of one's own life — speaking words of consolation, and tranquil stability. The wise say that the Transitory Emotions include impatience, understanding, and happiness.

50. The Foundational Emotion of this particular type of Heroic Rasa is an Energetic Love for Compassion (*dayotsāha-rati*), which is defined as intense enthusiasm for compassion.

An illustration:
51. With hands joined in prayer, I repeatedly worship the heroic king Mayūradhvaja, who gave half of his body to Kṛṣṇa disguised as a brāhmaṇa. Thinking "Ah, what misery!" and saying with a sobbing voice "I feel so upset," he joyfully had his wife and son cut off his head with a saw.[13]

52. If he had recognized the true identity of Hari, King Mayūradhvaja would not have felt compassion for him. But even if he had no compassion for Hari, he still would have clearly been a Hero in Generosity.[14]

53. Because he was a Vaiṣṇava, King Mayūradhvaja always had love for Kṛṣṇa, but on this occasion he worshipped Kṛṣṇa disguised as a brāhmaṇa. Therefore, he is a devotee classified as a Hero in Compassion.

54. Some authors, such as Vopadeva,[15] have identified only three types of heroes by including the Hero in Compassion within the Hero in Generosity.

Hero in Righteousness:
55. A brave and calm devotee who is always engaged in righteous acts for the pleasure of Kṛṣṇa alone is called a Hero in Righteousness.[16]

56. The Enhancing Excitants of this Rasa include listening to the true scriptures. The Indications include morality, piety, endurance, and self-restraint. The Transitory Emotions include understanding and recollection.

धर्मोत्साहरतिर्धीरैः स्थायी भाव इहोच्यते ।
धर्मैकाभिनिवेशस्तु धर्मोत्साहो मतः सताम् ॥ (५७)

यथा—

भवदभिरतिहेतून् कुर्वता सप्ततन्तून्
पुरमभि पुरुहूते नित्यमेवोपहूते ।
दनुजदमन! तस्याः पाण्डुपुत्रेण गण्डः
सुचिरमरचि शच्याः सव्यहस्ताङ्कशायी ॥ (५८)

यज्ञः पूजा-विशेषोऽस्य भुजाद्यङ्गानि वैष्णवैः ।
ध्यात्वेन्द्राद्याश्रयत्वेन यदेष्वाहुतिरर्प्यते ॥ (५९)

अयन्तु साक्षात्तस्यैव निदेशात् कुरुते मखान् ।
युधिष्ठिरोऽम्बुधिः प्रेम्णां महाभागवतोत्तमः ॥ (६०)

दानादित्रिविधं वीरं वर्णयन्तः परिस्फुटम् ।
धर्मवीरं च मन्यन्ते कतिचिद्धनिकादयः ॥ (६१)

॥ इति श्रीभक्तिरसामृतसिन्धावुत्तरविभागे
वीरभक्तिरस-लहरी तृतीया ॥

57. The Foundational Emotion of this particular type of Heroic Rasa is an Energetic Love for Righteousness (*dharmotsāha-rati*), defined by the sages as a strong adherence to righteousness alone.

An illustration:
58. King Yudhiṣṭhira continually performs Vedic sacrifices in his city out of love for you, O Kṛṣṇa. Because of this, for a very long time the cheek of Indra's wife Śacī has become the bed for the palm of her left hand.[17]

59. For a Vaiṣṇava, Vedic sacrifice is a distinct form of worship in which the worshipper makes offerings, thinking of Indra and the other recipient gods as the arms and legs of Kṛṣṇa.[18]

60. The great devotee Yudhiṣṭhira, who is an ocean of divine love, performed sacrifices because he was commanded to do so directly by Kṛṣṇa.[19]

61. Some authors, such as Dhanika,[20] have identified only three types of heroes, not recognizing the Hero in Righteousness.

This concludes the Third Wave in the Northern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Rasa of Heroic Devotion."

NOTES

1. Specifically, the hero is the *viṣaya-ālambana-vibhāva* of this Rasa.

2. In either case one is fighting to please Kṛṣṇa. Kṛṣṇa and his warrior friends are the Substantial Excitants of this Rasa.

3. In verse 12, boasting is an Enhancing Excitant that instigates the fight, whereas here boasting is an Indication that reveals a readiness to fight.

4. Śrīdāmā is always eager for a fight; it is said to be a natural part of his character.

5. Varūthapa is here inspired to fight by the courage of Hari.

6. The desire for fight is innate in Sudāmā, which in turn generated the desire to fight in Subala. The last line means that the jewel of Subala was enhanced by the gold of Sudāmā.

7. Redness in the eyes is an Indication of hatred toward Kṛṣṇa.

8. King Nṛga gave away many cows for the purpose of securing happiness for himself in this world and the next, whereas Nanda gave away his cows purely for the well-being of Kṛṣṇa.

9. Here Kṛṣṇa is the giver and the devotee is the receiver, whereas in the previous relationship, Kṛṣṇa is the receiver and the devotee is the giver.

10. Jīva explains that the raising of Viṣṇu's eyebrows means Time; that is, this refers to things destroyed by time.

11. See 3.2.48 and 53. The Attendant who possesses unequaled respect for Kṛṣṇa and trusts in his mighty grace alone is called "heroic."

12. The Substantial Excitants of this type of the Heroic Rasa are Kṛṣṇa in disguised form (*viṣaya*) and the compassionate hero (*āśraya*).

13. This refers to a story in which King Mayūradhvaja offered half of his body to Kṛṣṇa disguised as a brāhmaṇa after Kṛṣṇa had told Mayūradhvaja a lion took his son and would release him only after the king exchanged the right half of his body for the boy. The compassionate king complied, and was subsequently blessed by Kṛṣṇa.

14. The primary distinction between the Hero in Generosity and the Hero in Compassion seems to be that in the former one gives knowingly to Kṛṣṇa, whereas in the latter one gives unknowingly to Kṛṣṇa.

15. Vopadeva was the thirteenth-century author of the *Muktāphala*, a work on bhakti and rasa.

16. Kṛṣṇa and righteous hero are the Fundamental Excitants.

17. Śacī has sunken into despair because her husband, Indra, is never around, since he spends all his time in Yudhiṣṭhira's city enjoying the sacrifices.

18. This is an important point, since the performance of Vedic sacrifices is part of Dharma or Righteousness, yet for his devotees, all must finally be related to Kṛṣṇa. Thus the various gods in the sacrifice must be considered "limbs" of Kṛṣṇa.

19. Therefore, Yudhiṣṭhira's sacrifices are ultimately designed to please Kṛṣṇa.

20. A tenth-century writer closely associated with Dhanañjaya, author of the *Daśarūpaka*, a text dealing with dramaturgy. See S. K. De, *History of Sanskrit Poetics*, vol. 1, pp. 121-25.

* * *

उत्तर-विभागः

करुणभक्तिरसाख्या—चतुर्थलहरी

आत्मोचितैर्विभावाद्यैर्नीता पुष्टिं सतां हृदि ।
भवेच्छोकरतिर्भक्तिरसो हि करुणाभिधः ॥ (१)

अव्युच्छिन्न-महानन्दोऽप्येष प्रेमविशेषतः ।
अनिष्टाप्तेः पदतया वेद्यः कृष्णोऽस्य च प्रियः ॥ (२)

तथानवाप्ततद्भक्तिसौख्यश्च स्वप्रियो जनः ।
इत्यस्य विषयत्वेन ज्ञेया आलम्बनास्त्रिधा ॥ (३)

तत्तद्वेदी, तद्भक्तः च आश्रयत्वेन च त्रिधा ।
सोऽप्यौचित्येन विज्ञेयः प्रायः शान्तादिवर्जितः ।
तत्कर्मगुणरूपाद्या भवन्त्युद्दीपना इह ॥ (४)

अनुभावा मुखे शोषो विलापः स्त्रस्तगात्रता ।
श्वासक्रोशनभूपात-घातोरस्ताडनादयः ॥ (५)

अत्राष्टौ सात्त्विका जाड्यनिर्वेदग्लानिदीनताः ।
चिन्ता विषाद औत्सुक्य-चापलोन्माद-मृत्यवः ।
आलस्यापस्मृतिव्याधिमोहाद्या व्यभिचारिणः ॥ (६)

हृदि शोकतयांशेन गता परिणतिं रतिः ।
उक्ता शोकरतिः सैव स्थायी भाव इहोच्यते ॥ (७)

तत्र कृष्णो, यथा श्रीदशमे (भा८ १०/१६/१०)—

तं नागभोगपरिवीतमदृष्टचेष्ट-
मालोक्य तत्प्रियसखाः पशुपा भृशार्ताः ।
कृष्णेऽर्पितात्मसुहृदर्थकलत्रकामाः
दुःखाभिशोकभयमूढधियो निपेतुः ॥ (८)

Northern Quadrant
Fourth Wave: Rasa of Compassionate Devotion

1. When Sorrowful Love (*śoka-rati*) is fully developed in the heart of the devotees by means of the appropriate Excitants and other aesthetic components, it becomes the Rasa of Compassionate Devotion (*karuṇa-bhakti-rasa*).

2-3. The object (*viṣaya*) aspect of the Substantial Excitant for this Rasa is known to be threefold: a) even though Kṛṣṇa is Eternal Bliss, he sometimes is thought to be in a misfortunate condition out of a peculiar form of love, b) Kṛṣṇa's dear ones, and c) one's own dear ones.

4. Corresponding to the three types of "objects," the "vessels" (*āśraya*) of this Rasa are also divided into three types of devotees. According to the aesthetic principle of suitability (*aucitya*), the peaceful (*śānta*) devotees are usually excluded from this Rasa. The Enhancing Excitants of this Rasa are the actions, qualities, and forms of Kṛṣṇa.

5. The Indications include dryness of the mouth, lamentation, languid limbs, sighing, crying, falling to the ground, pounding fists on the ground, and beating the breasts.

6. All eight Responses are found in this Rasa. The Transitory Emotions include mental inertia, indifference, fatigue, depression, anxiety, grief, impatience, carelessness, madness, understanding, laziness, dementedness, sickness, and confusion.

7. The Foundational Emotion of this Rasa is Sorrowful Love, defined as love that approaches sorrow in the heart.

An illustration of compassion for Kṛṣṇa is in the Tenth Canto (Bh.P. 10.16.10):
8. Seeing Kṛṣṇa wrapped in the coils of the huge snake and showing no signs of movement, his dear cowherd friends, who had dedicated their desires, wives, wealth, friends, and their own selves to him, became greatly distressed and fell to the ground with minds overcome with grief, sorrow, and fear.

यथा वा—

फणिह्रदमवगाढे दारुणं पिञ्छचूडे
स्खलदशिशिर-बाष्पस्तोमधौतोत्तरीया ।
निखिलकरणवृत्तिस्तम्भिनीमाललम्बे
विषमगतिमवस्थां गोष्ठराजस्य राज्ञी ॥ (९)

तस्य प्रियजनो, यथा—

कृष्णप्रियाणामाकर्षे शङ्खचूडेन निर्मिते ।
नीलाम्बरस्य वक्त्रेन्दुर्नीलिमानं मुहुर्दधे ॥ (१०)

स्वप्रियो, यथा हंसदूते—

विराजन्ते यस्य व्रजशिशुकुलस्तेयविकल-
स्वयम्भूचूडाग्रैर्लुलितशिखराः पादनखराः ।
क्षणं यानालोक्य प्रकटपरमान्दविवशः
स देवर्षिर्मुक्तानपि मुनिगणान् शोचति भृशम् ॥ (११)

यथा वा—

मातर्माद्रि! गता कुतस्त्वमधुना हा क्वासि पाण्डो पितः!
सान्द्रानन्द-सुधाब्धिरेष युवयोर्नाभूद्दृशां गोचरः ।
इत्युच्चैर्नकुलानुजो विलयति प्रेक्ष्य प्रमोदाकुलो
गोविन्दस्य पदारविन्दयुगलप्रोद्दामकान्तिच्छटाम् ॥ (१२)

रतिं विनापि घटते हासादेरुद्गमः क्वचित् ।
कदाचिदपि शोकस्य नास्य सम्भावना भवेत् ॥ (१३)

रतेर्भूम्ना क्रशिम्ना च शोको भूयान् कृशश्च सः ।
रत्या सहाविनाभावात् काप्येतस्य विशिष्टता ॥ (१४)

Another illustration:
9. When peacock-crested Kṛṣṇa plunged into the terrifying pool of the snake, the cowherd queen, Yaśodā, drenched her upper garment with a flood of hot tears and all her senses were rendered motionless as she fell into distress.

An illustration of compassion for Kṛṣṇa's dear ones:
10. When Kṛṣṇa drew his lovers near him, Balarāma's lotus-face turned blue again and again.[1]

An illustration of compassion for one's own dear ones:
11. Feeling remorse for stealing the boys of Vraja, Brahmā placed the top of his crown on the toenails of Kṛṣṇa's feet. Seeing those feet for but a moment, the divine sage Nārada was overwhelmed with the highest joy and felt great sorrow for the liberated sages.[2]

Another illustration:
12. Seeing the extraordinarily beautiful and bright rays of light coming from the two lotus-feet of Govinda, and being overwhelmed with joy, Nakula's younger brother Sahadeva lamented loudly: "Ah Mother Mādri, where have you gone? O Father Pāṇḍu, where are you now? You two are not able to witness this ambrosial ocean of concentrated bliss!"[3]

13. Such emotions as Humor can sometimes arise without love, but Sorrow is never possible without love.

14. The intensity of Sorrow is determined by the intensity of love; this close relationship with love is the distinctive feature of Sorrow.

अपि च—

कृष्णैश्वर्याद्यविज्ञानं कृतं नैषामविद्यया ।
किन्तु प्रेमोत्तर-रसविशेषेणैव तत् कृतम् ॥ (१५)

अतः प्रादुर्भवन् शोको लब्ध्वाऽप्युद्भटतां मुहुः ।
दुरूहामेव तनुते गतिं सौख्यस्य कामपि ॥ (१६)

॥ इति श्रीभक्तिरसामृतसिन्धावुत्तरविभागे
करुणभक्तिरस-लहरी चतुर्थी ॥

15. The lack of awareness of Kṛṣṇa's majestic nature (*aiśvarya*) is not the product of ignorance, but rather is the result of a very special form of supreme love for him.[4]

16. Therefore, even when this Sorrow occasionally assumes excessive proportions, it still produces a very special and inconceivable kind of happiness.

This concludes the Fourth Wave in the Northern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Rasa of Compassionate Devotion."

NOTES

1. Here Balarāma as the "vessel" (*āśraya*) of this emotion feels compassion for Kṛṣṇa's lovers (*viṣaya*), whom he pities for the torment they are about to receive.

2. Narāda felt sorry for his own friends, the sages, who because they are liberated will never see those feet. Here Nārada is the *āśraya* of the sorrow, and his friends are the *viṣaya* of the sorrow.

3. Sahadeva feels sorrow for his own parents who are not present to witness the blissful vision. Sahadeva is the *āśraya* of this emotion, and his parents are its *viṣaya*.

4. If one were fully aware of the majestic nature of Kṛṣṇa, then one could never worry about him to the point of feeling sorrow for him, since the majestic Lord Kṛṣṇa conquers all. However, the lack of awareness of Kṛṣṇa's majestic nature opens up the possibility of worrying about and feeling sorrow for Kṛṣṇa, thus leading one to a very special type of loving relationship with Kṛṣṇa. Jīva notes that majesty (*aiśvarya*) is one of the six qualities identified with Kṛṣṇa in texts such as the *Viṣṇu Purāṇa*, but goes on to say that there are really two forms of Kṛṣṇa: the majestic form (*paramaiśvarya-rūpa*) and the sweet form (*parama-mādhurya-rūpa*). Whereas experience of the first produces fear and awe, experience of the second produces love. If one is going to see Kṛṣṇa as a small boy in need, as in verses 8 and 9, then the majestic form must be covered over with the sweet form. And as verse 16 goes on to say, the experience of sorrow for Kṛṣṇa is itself a sign of a very potent love.

* * *

रौद्रभक्तिरसाख्या—पञ्चमलहरी

Fifth Wave: Rasa of Furious Devotion

उत्तर-विभागः

रौद्रभक्तिरसाख्या—पञ्चमलहरी

नीता क्रोधरतिः पुष्टिं विभावाद्यैर्निजोचितैः ।
हृदि भक्तजनस्यासौ रौद्रभक्तिरसो भवेत् ॥ (१)

कृष्णो हितोऽहितश्चेति क्रोधस्य विषयस्त्रिधा ।
कृष्णे सखी-जरत्याद्याः क्रोधस्याश्रयतां गताः ।
भक्ताः सर्वविधा एव हिते चैवाहिते तथा ॥ (२)

तत्र, कृष्णे सख्याः क्रोधः—

सखीक्रोधो भवेत् सख्याः कृष्णादत्याहिते सति । (३)

यथा विदग्धमाधवे—

अन्तःक्लेश-कलङ्किताः किल वयं यामोऽद्य याम्यां पुरं
नायं वञ्चन-सञ्चय-प्रणयिनं हासं तथाप्युज्झति ।
अस्मिन् सम्पुटिते गभीरकपटैराभीरपल्लीविटैः
हा मेधाविनि! राधिके! तव कथं प्रेमा हरीयानभूत् ? (४)

तत्र जरत्याः क्रोधः—

क्रोधो जरत्या वध्वादिसम्बन्धे प्रेक्षिते हरौ । (५)

यथा—

अरे युवतितस्कर! प्रकटमेव वध्वाः पट-
स्तवोरसि निरीक्ष्यते बत न नेति किं जल्पसि ?
अहो व्रजनिवासिनः! शृणुत किं न विक्रोशनं
व्रजेश्वरसुतेन मे सुतगृहेऽग्निरुत्थापितः ॥ (६)

गोवर्धनं महामल्लं विनान्येषां व्रजौकसाम् ।
सर्वेषामेव गोविन्दे रतिः प्रौढा विराजते ॥ (७)

अथ हितः—

हितस्त्रिधानवहितः साहसी चेर्ष्युरित्यपि । (८)

Northern Quadrant
Fifth Wave: Rasa of Furious Devotion

1. When Angry Love (*krodha-rati*) is fully developed in the heart of the devotees by means of the appropriate Excitants and other aesthetic components, it becomes the Rasa of Furious Devotion (*raudra-bhakti-rasa*).

2. There are three "objects" (*viṣaya*) of this Anger: Kṛṣṇa, good people, and bad people. Such characters as the female friends and the older women are the "vessels" (*āśraya*) of this Anger toward Kṛṣṇa; but all types of devotees can become the vessels of this Anger toward good people and bad people.

The Anger of the Female Friends:
3. The female friends become angry when Kṛṣṇa upsets their leader.[1]

An illustration is in the *Vidagdhamādhava*:
[The female friends say to Rādhā after Kṛṣṇa has treated her nonchalantly:]
4. Today our hearts are broken and we go to the city of death. But still Kṛṣṇa does not stop this deceitful joke. How is it, O Learned Rādhikā, that your strong love has been captured by the shady tricks of that playboy of the cowherd village?

The Anger of the Old Women:
5. The old women become angry when they observe a relationship between Kṛṣṇa and their daughters-in-law.

An illustration:
6. Hey you stealer of young women, you display my daughter-in-law's scarf on your breast! Ah, why do you deny it? Oh, residents of Vraja, why don't you listen to my shouting? The son of the king of Vraja has started a fire in my son's house!

7. All the residents of Vraja, except for the great wrestler Govardhana,[2] have a strong love for Govinda.

Good People:
8. Good people are of three types: inattentive, reckless, and jealous.

तत्र अनवहित:—

कृष्णपालनकर्तापि तत्कर्माभिनिवेशत: ।
क्वचित्तत्र प्रमत्तो य: प्रोक्तोऽनवहितोऽत्र स: ॥ (९)

यथा—

उत्तिष्ठ मूढे! कुरु मा विलम्बं
वृथैव धिक् पण्डितमानिनी त्वम् ।
त्रुट्यत्-पलाशि-द्वयमन्तरा ते
बद्ध: सुतोऽसौ सखि! बम्भ्रमीति ॥ (१०)

अथ साहसी—

य: प्रेरको भयस्थाने साहसी स निगद्यते । (११)

यथा—

गोविन्द: प्रियसुहृदां गिरैव यात-
स्तालानां विपिनमिति स्फुटं निशम्य ।
भ्रूभेदस्थपुटितदृष्टिरास्यमेषां
डिम्भानां व्रजपतिगेहिनी ददर्श ॥ (१२)

अथ ईर्ष्यु:—

ईर्ष्युर्मानधना प्रोक्ता प्रौढेर्ष्याक्रान्तमानसा । (१३)

यथा—

दुर्मानमन्थमथिते! कथयामि किं ते
दूरं प्रयाहि सविधे तव जाज्वलीमि ।
हा धिक् प्रियेण चिकुराञ्चितपिञ्छकोट्या
निर्मञ्छिताग्रचरणाप्यरुणाननासि ॥ (१४)

अथ अहित:—

अहित: स्याद् द्विधा स्वस्य हरेश्चेति प्रभेदत: । (१५)

तत्र स्वस्याहित:—

अहित: स्वस्य स स्याद्य: कृष्णसम्बन्धबाधक: । (१६)

The Inattentive:
9. A caretaker of Kṛṣṇa who occasionally neglects him while engaged in some other activity for him is called "inattentive."[3]

An illustration:
[Rohiṇī says angrily to Yaśodā:]
10. Get up you fool! Hurry up! Damn you, you think that you're so smart, but you're worthless! Friend, your son you bound to the mortar is crawling among two falling trees!

The Reckless:
11. One who sends Kṛṣṇa to a dangerous place is called "reckless."

An illustration:
12. Upon hearing clearly that Govinda's friends had sent him to the Palm Tree forest (where the ass-demon Dhenuka lives), Yaśodā arched her eyebrows, contracted her eyes, and stared angrily into the faces of the boys.

The Jealous:
13. One whose mind is overwhelmed with extreme jealous anger is called "jealous."

An illustration:
[Lalitā says to Rādhā:]
14. O you who are stirred up by the churning-stick of jealous anger, what shall I say to you? Get away from here! I am burning up next to you! Even though your lover Kṛṣṇa is touching your toenails with the top of his peacock crown, your face is still red (with jealous anger).[4]

Bad People:
15. Bad people are divided into two types: those who treat the devotee badly, and those who treat Hari badly.

Those who treat the devotee badly:
16. A bad person is one who places an obstacle in the devotee's relationship with Kṛṣṇa.

यथोद्धवसन्देशे—

कृष्णं मुष्णन्नकरुण बलाद्गोष्ठतो निष्ठुरस्त्वं
मा मर्यादां यदुकुलभुवां भिन्धि रे गान्दिनेय।
पश्याभ्यर्णे त्वयि रथमधिष्ठाय यात्रां विधित्सौ
स्त्रीणां प्राणैरपि नियुतशो हन्त यात्रा व्यधायि ॥ (१७)

अथ हरेरहितः—

हरितस्तु हरेस्तस्य वैरिपक्षो निगद्यते। (१८)

यथा—

हरौ श्रुतिशिरःशिखा-मणिमरीचिनीराजित-
स्फुरच्चरणपङ्कजेऽप्यवमतिं व्यनक्त्यत्र यः।
अयं क्षिपति पाण्डवः शमनदण्डघोरम हठात्
त्रिरस्य मुकुटोपरि स्फुटमुदीर्य सव्यं पदम् ॥ (१९)

सोल्लुण्ठहास-वक्रोक्ति-कटाक्षानादरादयः।
कृष्णाहित-हितस्थाः स्युरमी उद्दीपना इह ॥ (२०)

हस्तनिष्पेषणं दन्तघट्टनं रक्तनेत्रता।
दष्टौष्ठतातिभ्रुकुटी भुजास्फालनताडनाः ॥ (२१)

तूष्णीकता नतास्यत्वं निःश्वासो भुग्नदृष्टिता।
भर्त्सनं मूर्धविधुतिर्दृगन्ते पाटलच्छविः ॥ (२२)

भ्रूभेदाधर-कम्पाद्या अनुभावा इहोदिताः।
अत्र स्तम्भादयः सर्वे प्राकट्यं यान्ति सात्त्विकाः ॥ (२३)

आवेगो जडता गर्वो निर्वेदो मोहचापले।
असूयौग्र्यं तथामर्ष-श्रमाद्या व्यभिचारिणः ॥ (२४)

अत्र क्रोधरतिः स्थायी स तु क्रोधस्त्रिधा मतः।
कोपो मन्युस्तथा रोषस्तत्र कोपस्तु शत्रुगः ॥ (२५)

मन्युर्बन्धुषु ते पूज्य-सम-न्यूनास्त्रिधोदिताः।
रोषस्तु दयिते स्त्रीणामतो व्यभिचरत्यसौ ॥ (२६)

An illustration is in the message of Uddhava:
[Words of Kṛṣṇa's cowherd lovers to Akrūra:]
17. O Uncompassionate One, you are very cruel for stealing Kṛṣṇa away forcefully from the cowherd village! Be careful that you don't destroy the way of life of the Yadu clan, O Akrūra! Look! You are going to have to undertake your journey with the life-breaths of millions of women that have mounted the chariot and are situated next to you (to be with Kṛṣṇa). Alas, the support our life is gone![5]

Those who treat Hari badly:
18. An enemy of Hari is said to be one who treats Hari badly.

An illustration:
19. Bhīma kicks the head three times with his left foot and then violently kills with a terrifying battle club the person who hates Hari, whose bright lotus feet are illuminated by the rays of light coming from the crest-jewel of the best of the revealed scriptures.[6]

20. The Enhancing Excitants of this Rasa which are exhibited by Kṛṣṇa, good people, or bad people include sarcastic laughter, twisted words, sidelong glances, and disrespect.

21-23. The Indications of this Rasa include rubbing the hands together, grinding the teeth, reddened eyes, biting the lips, contracting the eyebrows, throwing up the arms, hitting, silence, hanging the head, sighing, looking aside, threatening, shaking the head, redness in the corners of the eyes, frowning, and quivering of the lower lip. All eight Responses are manifest in this Rasa.

24. The Transitory Emotions include agitation, mental inertia, arrogance, indifference, confusion, carelessness, envy, wrath, intolerance, and weariness.

25. The Foundational Emotion of this Rasa is Angry Love (*krodha-rati*). This anger is of three types: fury (*kopa*), displeasure (*manyu*), and indignation (*roṣa*). Fury is directed toward the enemies.

26. Displeasure is directed toward the relatives, who are either superiors, equals, or inferiors. Indignation is what the women feel for their lover, and is therefore sometimes considered a Transitory Emotion (of the Amorous Rasa).[7]

हस्तपेषादयः कोपे मन्यौ तूष्णीकतादयः ।
दृगन्तपाटलत्वाद्या रोषे तु कथिताः क्रियाः ॥ (२७)

तत्र वैरिणि, यथा—

निरुध्य पुरमुन्मदे हरिमगाधसत्त्वाश्रयं
मृधे मगधभूपतौ किमपि वक्रमाक्रोशति ।
दृशं कवलित-द्विषद्विसर-जाङ्गले लाङ्गले
नुनोद दहदिङ्गल-प्रबलपिङ्गालां लाङ्गली ॥ (२८)

पूज्ये, यथा विदग्धमाधवे—

क्रोशन्त्यां करपल्लवेन बलवान् सद्यः पिधत्ते मुखं
धावन्त्यां भयभाजि मयि विस्तृतभुजो रुन्धे पुरः पद्धतिम् ।
पादान्ते विलुठत्यसौ मयि मुहुर्दष्टाधरायां रुषा
मातश्चण्डि! मया शिखण्डमुकुटादात्माभिरक्ष्यः कथम् ? (२९)

समे, यथा—

ज्वलति दुर्मुखि! मर्मणि मुर्मुर-
स्तव गिरा जटिले! निटिले च मे ।
गिरिधरः स्पृशति स्म कदा मदाद्-
दुहितरं दुहितुर्मम पामरि! (३०)

न्यूने, यथा—

हन्त स्वकीय-कुचमूर्ध्नि मनोहरोऽयं
हारश्चकास्ति हरिकण्ठतटी-चरिष्णुः ।
भोः! पश्यति स्वकुल-कज्जलमञ्जरीयं
कूटेन मां तदपि वञ्चयते वधूटी ॥ (३१)

अस्मिन्न तादृशो मन्यौ वर्तते रत्यनुग्रहः ।
उदाहरणमात्राय तथाप्येष निदर्शितः ॥ (३२)

27. Such Indications as rubbing the hands together go with fury; such Indications as silence go with displeasure; and such Indications as redness in the corners of the eyes go with indignation.

An illustration of fury directed toward an enemy:
28. When the mad king of Magadha besieged the city of Mathurā and shouted during the battle some challenging abuses at Hari, the source of all profound wealth, Balarāma thrust an angry look at his plow, the devourer of the flesh of enemies, with eyes as bright red as burning coals.

An illustration of displeasure toward a superior is in the *Vidagdhamādhava*:
[Paurṇamāsī is lecturing Rādhā on how to be a good, submissive lover, but Rādhā angrily retorts:]
29. Listen Wrathful Mother, when I cry out, that powerful Kṛṣṇa immediately covers my mouth with his hand; when I become frightened and try to run away, he stands in front of me and stretches out his arms to block my path; and when I fall at his feet, he bites my lip again and again with passion. How then am I to protect myself from that one who wears a peacock crown?

An illustration of displeasure toward an equal:
[The words of Rādhā's grandmother, Mukharā, to Rādhā's mother-in-law, Jaṭilā:]
30. Hey you foul-mouthed Jaṭilā, your harsh words are burning my mind! Just when did Giridhara touch my granddaughter with lusty intentions, you wicked lady?[8]

An illustration of displeasure toward an inferior:
[Jaṭilā says:]
31. Ah, that enchanting necklace that usually dangles around the neck of Hari now glistens on Rādhā's breast. Oh, look! This daughter-in-law of mine who blackens her own family is still trying to deceive me with her lies![9]

32. Favorable love is not found in the type of displeasure illustrated above; nevertheless this illustration was given merely as an example of anger toward an inferior.[10]

क्रोधाश्रयाणां शत्रूणां चैद्यादीनां स्वभावतः ।
क्रोधो रतिविनाभावान्न भक्तिरसतां व्रजेत् ॥ (३३)

॥ इति श्रीभक्तिरसामृतसिन्धावुत्तरविभागे रौद्रभक्तिरस-लहरी पञ्चमी ॥

33. Since the anger that fills Kṛṣṇa's enemies such as Śiśupāla is innate and lacks love (*rati*), it cannot become a devotional Rasa.[11]

This concludes the Fifth Wave in the Northern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Rasa of Furious Devotion."

NOTES

1. Viśvanātha glosses *sakhyā* as *svayūtheśvarya*. An important point to remember is that this anger, here embodied by the female friends of Rādhā, still rests on the foundational love for Kṛṣṇa.

2. Jīva explains that Govardhana is a cowherd wrestler sent to Vraja by Kaṃsa to kill Kṛṣṇa; he pretended to be the husband of Candrāvalī, one of Kṛṣṇa's lovers. This is in response to the anticipated question: How could the old women who reprimand Kṛṣṇa for his outrageous behavior love him? The answer is that all residents of Vraja love Kṛṣṇa; Govardhana is an impostor sent from outside Vraja.

3. Viśvanātha gives the example of the caretaker engaged in cooking for Kṛṣṇa who momentarily forgets to watch after him. Yaśodā exemplifies this in the next verse.

4. Lalitā is here angry with Rādhā, because after going to all the work of getting Kṛṣṇa to come to Rādhā and apologize, Rādhā still will not let go of her jealous anger.

5. The women are angry with Akrūra becaue he is taking Kṛṣṇa away to Mathurā.

6. Viśvanātha identifies this person as Śiśupāla, and the scriptures referred to as the Upaniṣads.

7. Jīva specifies that it is a Transitory Emotion of the Amorous Rasa.

8. Since Rādhā is the daughter-in-law of Jaṭilā and the granddaughter of Mukharā, the two relatives are equals.

9. Rādhā took Kṛṣṇa's necklace while they were making love in the love-bower and forgot to return it. It remained around her neck the next morning after she returned home. Since she is Jaṭilā's daughter-in-law, she is here the inferior.

10. The point Rūpa is making here is that Jaṭilā does not have affection for Rādhā, so in this sense it is not really a good illustration of affectionate anger.

11. Again, an important point is that love or *rati* is the Foundational Emotion of all Devotional Rasas; therefore, for anger to become a true Rasa it must be based on a love for Kṛṣṇa. For example, Balarāma's wrath illustrated in verse 28 above is motivated by a protective love for his younger brother Kṛṣṇa.

* * *

भयानकभक्तिरसाख्या—षष्ठलहरी

Sixth Wave: Rasa of Dreadful Devotion

उत्तर-विभागः

भयानकभक्तिरसाख्या—षष्ठलहरी

वक्ष्यमाणैर्विभावाद्यैः पुष्टिं भयरतिर्गता ।
भयानकाभिधो भक्तिरसो धीरैरुदीर्यते ॥ (१)

कृष्णश्च दारुणाश्चेति तस्मिन्नालम्बना द्विधा ।
अनुकम्प्येषु सागस्सु कृष्णास्तस्य च बन्धुषु ॥ (२)

दारुणाः स्नेहतः शश्वत्तदनिष्टाप्तिदर्शिषु ।
दर्शनाच्छ्रवणाच्चेति स्मरणाच्च प्रकीर्तिताः ॥ (३)

तत्र अनुकम्प्येषु कृष्णो, यथा—

किं शुष्यद्वदनोऽसि मुञ्च खचितं चित्रे पृथुं वेपथुं
विश्वस्य प्रकृतिं भजस्व न मनागप्यस्ति मन्तुस्तव ।
उष्मप्रक्षितमृक्षराज! रभसाद्विस्तीर्य वीर्यं त्वया
पृथ्वी प्रत्युत युद्धकौतुकमयी सेवैव मे निर्मिता ॥ (४)

यथा वा—

मुरमथन! पुरस्ते को भुजङ्गस्तपस्वी
लघुरहमिति कार्षीर्मा स्म दीनाय मन्युम् ।
गुरुरयमपराधस्तथ्यमज्ञानतोऽभू-
दशरणमतिमूढं रक्ष रक्ष प्रसीद ॥ (५)

बन्धुषु दारुण-दर्शनाद् यथा—

हा किं करोमि तरलं भवनान्तराले
गोपेन्द्र! गोपय बलादुपरुध्य बालम् ।
क्ष्मामण्डलेन सह चञ्चलयन्मनो मे
शृङ्गाणि लङ्घयति पश्य तुरङ्गदैत्यः ॥ (६)

श्रवणाद् यथा—

शृण्वती तुरगदानवं रुषा
गोकुलं किल विशन्तमुद्धुरम् ।

Northern Quadrant
Sixth Wave: Rasa of Dreadful Devotion

1. When Fearful Love (*bhaya-rati*) becomes fully developed by means of the stimulating Excitants and other aesthetic components, the wise call it the Rasa of Dreadful Devotion (*bhayānaka-bhakti-rasa*).

2-3. There are two types of "objects" (*viṣaya-ālambana*) that function as the Substantial Excitants for this Rasa: Kṛṣṇa and frightful beings. Kṛṣṇa is the object of this Rasa for those sinners who are worthy of compassion. The frightful beings are the object for those continually affectionate relatives of Kṛṣṇa who either see, hear, or remember some misfortune that has befallen Kṛṣṇa.[1]

An illustration of a pitiful sinner's fear of Kṛṣṇa:
4. O Jāmbavān, king of the monkeys, why is your mouth so parched? Stop this excessive trembling that now fills your mind! Just be natural! It was not at all your fault. On the contrary, by expressing your raging anger you did me a great service, since I was eager for a fight.[2]

Another illustration:
[Words of Kāliya:]
5. O Destroyer of the Demon Mura, who is this miserable snake before you? Knowing that I am lowly, do not be angry with me for being wretched. My grave offense came from my ignorance of your true nature. Without your shelter, I am completely lost. Have mercy on me and protect me!

An illustration of a relative's fear from seeing a frightful being:
[Yaśodā says to Nanda:]
6. Ah, what should I do? O King of the Cowherds, take our boy inside the house and protect him by securely locking him up! Look! The horse demon Keśī is jumping over trees, causing the earth and mymind to tremble.

An illustration of a relative's fear from hearing about a frightful being:
7. Hearing that the horse demon Keśī was entering the cowherd village, Yaśodā immediately became anxious to protect her son, and her lotus mouth became dry.

द्रागभूत्तनयरक्षणाकुला
शुष्यदास्यजलजा व्रजेश्वरी ॥ (७)

स्मरणाद् यथा—

विरम विरम मातः! पूतनायाः प्रसङ्गा-
त्तनुमियमधुनापि स्मर्यमाणा धुनोति ।
कवलयितुमिवाङ्कीकृत्य बालं धुरन्ती
वपुरतिपरुषं या घोरमाविश्चकार ॥ (८)

विभावस्य भ्रुकुट्याद्यास्तस्मिन्नुद्दीपना मताः ।
मुखशोषणमुच्छ्वासः परावृत्य विलोकनम् ॥ (९)

स्वसङ्गोपनमुद्घूर्णा शरणान्वेषणं तथा ।
क्रोशनाद्याः क्रियाश्चात्र सात्त्विकाश्चाश्रुवर्जिताः ॥ (१०)

इह सन्त्रास-मरण-चापलावेगदीनताः ।
विषाद-मोहापस्मार-शङ्काद्या व्यभिचारिणः ॥ (११)

अस्मिन् भयरतिः स्थायी भावः स्यादपराधतः ।
भीषणेभ्यश्च तत्र स्याद् बहुधैवापराधिता ॥ (१२)

तज्जा भीर्नापरत्र स्यादनुग्राह्यजनान् विना ।
आकृत्या ये प्रकृत्या ये ये प्रभावेण भीषणाः ॥ (१३)

एतदालम्बना भीतिः केवल-प्रेमशालिषु ।
नारी-बालादिषु तथा प्रायेणात्रोपजायते ॥ (१४)

आकृत्या पूतनाद्याः स्युः प्रकृत्या दुष्टभूभुजः ।
भीषणास्तु प्रभावेण सुरेन्द्र-गिरिशादयः ॥ (१५)

सदा भगवतो भीतिं गता आत्यन्तिकीमपि ।
कंसाद्या रतिशून्यत्वादत्र नालम्बना मताः ॥ (१६)

॥ इति श्रीभक्तिरसामृतसिन्धावुत्तरविभागे
भयानक भक्तिरस-लहरी षष्ठी ।

An illustration of a relative's fear from remembering a frightful being:
[Words of Yaśodā:]
8. Quiet, woman! Stop this talk about Pūtanā, who grabbed my boy to devour him; letting out frightening cries, she revealed her true violent and terrifying form. Just remembering her causes my body to tremble even now.

9-10. The Enhancing Excitants of this Rasa are considered to be such acts as contraction of the eyebrows on the part of the "object."[3] The Indications include dryness of the mouth, rapid breathing, looking back, hiding oneself, trembling, looking for shelter, and screaming. All Responses except tears are manifest here in this Rasa.

11. The Transitory Emotions of this Rasa include alarm, death, carelessness, agitation, depression, grief, confusion, dementedeness, and apprehension.

12. The Foundational Emotion of this Rasa is Fearful Love (*bhaya-rati*), which arises either from offenses or from frightful beings. The offenses are of many kinds.

13. Fearful Love cannot be born from offenses, except for those devotees who have experienced Kṛṣṇa's kindness.

14. Those frightful beings who are terrible in form, nature, or power are the Substantial Excitants that produce fear particularly in the loving devotees of Kṛṣṇa, and more generally in the women and children.

15. Demons such as Pūtanā are frightful in form; wicked kings such as Śiśupāla are frightful in nature; and gods such as Indra and Śiva are frightful in power.

16. Even though they are always continually afraid of the Lord, such characters as Kaṃsa are not regarded as Substantial Excitants (specifically the "vessels" or *āśrayas*) of this Rasa, because they have no love for Kṛṣṇa.[4]

This concludes the Sixth Wave in the Northern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Rasa of Dreadful Devotion."

NOTES

1. That is, the two types of "vessels" (*āśrayas*) that correspond respectively to the two types of objects are the worthy sinners and the affectionate relatives.

2. Kṛṣṇa says these words to Jāmbavān after Jāmbavān has attacked him, not realizing that he was the Lord. This incident is narrated in Bh. P. 10.56.19-32. Since Jāmbavān is really a devotee of the Lord, he is classified as a pitiful sinner.

3. The Enhancing Excitants of this Rasa seem to be the Indications of the Furious Rasa.

4. Again, the point is that any emotion — such as fear — must be based on a love for Kṛṣṇa (*kṛṣṇa-rati*), the Foundational Emotion of all Rasas, in order to develop into a true Rasa. Yaśodā's fear of Pūtanā and Keśī (illustrated in verses 6,7, and 8), for example, comes from her love for her son Kṛṣṇa.

* * *

बीभत्सभक्तिरसाख्या—सप्तमलहरी

Seventh Wave: Rasa of Abhorrent Devotion

उत्तर-विभागः

बीभत्सभक्तिरसाख्या—सप्तमलहरी

पुष्टिं निजविभावाद्यैर्जुगुप्सारतिरागता ।
असौ भक्तिरसो धीरैर्बीभत्साख्य इतीर्यते ॥ (१)

अस्मिन्नाश्रितशान्ताद्या धीरैरालम्बना मताः ॥ (२)

यथा—

पाण्डित्यं रतहिण्डकाध्वनिगतो यः कामदीक्षाव्रती
कुर्वन् पूर्वमशेषषिड्गनगरी-साम्राज्यचर्यामभूत् ।
चित्रं सोऽयमुदीरयन् हरिगुणानुद्वाष्पदृष्टिर्जनो
दृष्टे स्त्रीवदने विकूणितमुखो विष्टभ्य निष्ठीवति ॥ (३)

अत्र निष्ठीवनं वक्त्रकूणनं घ्राणसंवृतिः ।
धावनं कम्प-पुलक-प्रस्वेदाद्याश्च विक्रियाः ॥ (४)

इह ग्लानिश्रमोन्माद-मोह-निर्वेद-दीनताः ।
विषाद-चापलावेग-जाड्याद्या व्यभिचारिणः ॥ (५)

जुगुप्सारतिरत्र स्यात् स्थायी सा च विवेकजा ।
प्रायिकी चेति कथिता जुगुप्सा द्विविधा बुधैः ॥ (६)

तत्र विवेकजा—

जातकृष्णरतेर्भक्तविशेषस्य तु कस्यचित् ।
विवेकोत्था तु देहादौ जुगुप्सा स्याद्विवेकजा ॥ (७)

यथा—

घनरुधिरमये त्वचा पिनद्धे
पिशितविमिश्रितविस्रगन्धभाजि ।
कथमिह रमतां बुधः शरीरे
भगवति हन्त रतेर्लवेऽप्युदीर्णे ? (८)

Northern Quadrant

Seventh Wave: Rasa of Abhorrent Devotion

1. When Disgusted Love (*jugupsā-rati*) becomes fully developed by means of its Excitants and other aesthetic components, the wise call it the Rasa of Abhorrent Devotion (*bībhatsa-bhakti-rasa*).

2. The wise consider the ascetics and other followers of the Peaceful Devotion the "vessels" of this Rasa.[1]

An illustration:
3. There was a man who once had achieved great skill in the ways of seduction and had dedicated himself to sexual passion, performing licentious acts in the city of lewd women. But how strange! Now he extols the qualities of Hari with tears flowing from his eyes. When he sees the face of a woman, he wrinkles up his face, becomes rigid, and spits.[2]

4. The Indications of this Rasa include spitting, wrinkling up the face, plugging the nose, running away, trembling, goose bumps, and perspiring.

5. The Transitory Emotions include fatigue, weariness, madness, confusion, indifference, depression, grief, carelessness, agitation, and mental inertia.

6. The Foundational Emotion of this Rasa is Disgusting Love (*jugupsā-rati*). The wise say that this disgust is of two types: produced by discrimination (*vivekajā*), and common (*prāyikī*).

Disgust Produced by Discrimination:
7. Disgust produced by discrimination is a disgust for the body that arises from discrimination, and is found in some special devotees who have love for Kṛṣṇa.

An illustration:
8. When even a little love for the Lord arises, why would a wise person enjoy a body that consists of flesh which stinks of raw meat, and is a bloody mass covered with skin?

अथ प्रायिकी—

अमेध्यपूत्यनुभवात् सर्वेषामेव सर्वतः ।
या प्रायो जायते सेयं जुगुप्सा प्रायिकी मता ॥ (९)

यथा—

असृङ्मूत्राकीर्णे घनशमलपङ्कव्यतिकरे
वसन्नेष क्लिन्नो जडतनुरहं मातुरुदरे ।
लभे चेतःक्षोभं तव भजनकर्माक्षमतया
तदस्मिन् कंसारे! कुरु मयि कृपासागर! कृपाम् ॥ (१०)

यथा वा—

घ्राणोद्घूर्णक-पूतिगन्धि-विकटे कीटाकुले देहली-
स्रस्त-व्याधितयूथगूथघटना-निर्धूतनेत्रायुषि ।
कारानामनि हन्त मागधयमेनामी वयं नारके
क्षिप्तास्ते स्मृतिमाकलय्य नरकध्वंसिन्निह प्राणिमः ॥ (११)

लब्धकृष्णरतेरेव सुष्ठु पूतं मनः सदा ।
क्षुभ्यत्यहृद्यलेशेऽपि ततोऽस्यां रत्यनुग्रहः ॥ (१२)

हास्यादीनां रसत्वं यद् गौणत्वेनापि कीर्तितम् ।
प्राचां मतानुसारेण तद्विज्ञेयं मनीषिभिः ॥ (१३)

अमी पञ्चैव शान्ताद्या हरेर्भक्तिरसा मताः ।
एषु हास्यादयः प्रायो बिभ्रति व्यभिचारिताम् ॥ (१४)

॥ इति श्रीभक्तिरसामृतसिन्धावुत्तरविभागे
बीभत्सभक्तिरस-लहरी सप्तमी ॥

Common Disgust:
9. The disgust that usually arises in all types of devotees from the experience of impure and foul-smelling objects is considered to be "common."

An illustration:
10. O Enemy of Kaṃsa, I am now a senseless body dwelling drenched in my mother's womb, which is in contact with thick feces and is filled with blood and urine. Since I am incapable of worshipping you in this form, my mind is greatly agitated. O Ocean of Mercy, have mercy on me!

Another illustration:
11. Ah, Śiśupāla has thrown us into a hell-like prison that is full of worms, stinks with smells so foul that they force one to plug the nose, and saps the life of the eyes with sight of the heap of diseased people lying near the doorway. We survive only by remembering you, Kṛṣṇa, Destroyer of Hell.

12. This Disgust is supported by love, since the purified mind of one who has experienced love for Kṛṣṇa is always disturbed by even small amounts of unpleasant things.[3]

13. The seven Secondary Rasas have been described following the opinion of the wise sages of ancient times.[4]

14. According to my opinion, however, only the five Primary Rasas are considered to be true Rasas of Devotion for Hari.[5] The seven Secondary Rasas usually function as Transitory Emotions for the Primary Rasas.

This concludes the Seventh Wave in the Northern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Rasa of Abhorrent Devotion."

NOTES

1. Jīva comments that these have only a small portion (*aṃśa*) of love.
2. Here the woman's body is the "object" of this emotion, and the now ascetic man the "vessel" of the emotion. It was established in 2.5.41 that Kṛṣṇa can never be the object of disgust. The object is usually the body, as illustrated in verse 8 below.
3. The important point here is that this disgust is related to the love for Kṛṣṇa. In the two illustrations above, the disgusting sights turn the devotees' minds toward Kṛṣṇa. In this way, Disgust is connected with the love for Kṛṣṇa, although in an indirect fashion. Moreover, as this verse makes clear, a love for Kṛṣṇa — sublime by nature — causes disgust to arise toward unpleasant things.
4. Rūpa follows the traditional view of the Ālaṃkārikas in his presentation of the seven Secondary Rasas, but in the next verse he presents his own specific opinion that only the five Primary Rasas are true Bhakti Rasas.
5. I follow the commentary of Viśvanātha in my translation of this statement.

* * *

रसानां मैत्री-वैर-स्थिति-नाम्नी—अष्टमलहरी

Eighth Wave: The Compatibility and Incompatibility of the Rasas

उत्तर-विभागः

रसानां मैत्री-वैर-स्थिति-नाम्नी—अष्टमलहरी

अथामीषां क्रमेणैव शान्तादीनां परस्परम् ।
मित्रत्वं शात्रवत्वञ्च रसानामभिधीयते ॥ (१)

शान्तस्य प्रीत-बीभत्स-धर्मवीराः सुहृद्वराः ।
अद्भुतश्चैव विज्ञेयः प्रीतादिषु चतुर्ष्वपि ॥ (२)

द्विषन्नस्य शुचिर्युद्धवीरो रौद्रो भयानकः ॥ (३)

सुहृत्प्रीतस्य बीभत्सः शान्तो वीरद्वयं तथा ।
वैरी शुचिर्युद्धवीरो रौद्रश्चैकविभावकः ॥ (४)

प्रेयसस्तु शुचिर्हास्यो युद्धवीरः सुहृद्वराः ।
द्विषो वत्सल-बीभत्स-रौद्रा भीष्मश्च पूर्ववत् ॥ (५)

वत्सलस्य सुहृद्हास्यः करुणो भीष्मभित्तथा ।
शत्रुः शुचिर्युद्धवीरः प्रीतो रौद्रश्च पूर्ववत् ॥ (६)

शुचेर्हास्यस्तथा प्रेयान् सुहृदस्य प्रकीर्तितः ।
द्विषो वत्सल-बीभत्स-शान्त-रौद्र-भयानकाः
प्राहुरेकेऽस्य सुहृदं वीरयुग्मं परे रिपुम् ॥ (७)

मित्रं हास्यस्य बीभत्सः शुचिः प्रेयान् सवत्सलः ।
प्रतिपक्षस्तु करुणस्तथा प्रोक्तो भयानकः ॥ (८)

Northern Quadrant

Eighth Wave: The Compatibility and Incompatibility of the Rasas

1. Now the mutual compatibility and incompatibility of the Rasas will be discussed in order, beginning with the Peaceful Rasa.[1]

2. The Respectful, Abhorrent, and Wonderful Rasas, and the Rasa of the Hero in Righteousness are compatible with the Peaceful Rasa.[2] The Wonderful Rasa is also known to be compatible with the Respectful Rasa, the Rasa of Companionship, the Rasa of Parental Affection, and the Amorous Rasa.

3. The Amorous, Furious, and Dreadful Rasas, and the Rasa of the Hero in Battle are incompatible with the Peaceful Rasa.[3]

4. The Abhorrent and Peaceful Rasas, and the Rasas of the Heroes in Righteousness and Generosity are compatible with the Respectful Rasa. The Amorous Rasa, and the Rasa of the Hero in Battle and Furious Rasa when directed toward Kṛṣṇa are incompatible with the Respectful Rasa.[4]

5. The Amorous Rasa, the Humorous Rasa, and the Rasa of the Hero in Battle are compatible with the Rasa of Companionship.[5] The Rasa of Parental Affection, the Abhorrent Rasa, and the Furious and Dreadful Rasas when directed toward Kṛṣṇa are incompatible with the Rasa of Companionship.

6. The Humorous and Compassionate Rasas, and the Dreadful Rasa (directed toward demons) are compatible with the Rasa of Parental Affection.[6] The Amorous Rasa,[7] the Respectful Rasa, and the Furious Rasa and Rasa of the Hero in Battle when directed toward Kṛṣṇa are incompatible with the Rasa of Parental Affection.

7. The Humorous Rasa and the Rasa of Companionship are compatible with the Amorous Rasa.[8] The Rasa of Parental Affection, and the Abhorrent, Peaceful, Furious, and Dreadful Rasas are incompatible with the Amorous Rasa. Some people say that the Rasas of the Heroes in Battle and Righteousness are compatible with the Amorous Rasa, whereas others say that they are incompatible.[9]

8. The Abhorrent Rasa, the Rasa of Companionship, the Amorous Rasa, and the Rasa of Parental Affection are compatible with the Humorous Rasa.[10] The Compassionate and Dreadful Rasas are incompatible with the Humorous Rasa.

अद्भुतस्य सुहृद्वीरः पञ्च शान्तादयस्तथा ।
प्रतिपक्षो भवेदस्य रौद्रो बीभत्स एव च ॥ (९)

वीरस्य त्वद्भुतो हास्यः प्रेयान् प्रीतस्तथा सुहृत् ।
भयानको विपक्षोऽस्य कस्यचिच्छान्त एव च ॥ (१०)

करुणस्य सुहृद्-रौद्रो वत्सलश्च विलोक्यते ।
वैरी हास्योऽस्य सम्भोगशृङ्गारश्चाद्भुतस्तथा ॥ (११)

रौद्रस्य करुणः प्रोक्तो वीरश्चापि सुहृद्वरः ।
प्रतिपक्षस्तु हासोऽस्य शृङ्गारो भीषणोऽपि च ॥ (१२)

भयानकस्य बीभत्सः करुणश्च सुहृद्वरः
द्विषस्तु वीर-शृङ्गार-हास्य-रौद्राः प्रकीर्तिताः ॥ (१३)

बीभत्सस्य भवेच्छान्तो हास्यः प्रीतस्तथा सुहृत् ।
शत्रुः शुचिस्तथा प्रेयान् ज्ञेया युक्त्या परे च ते ॥ (१४)

कथितेभ्यः परे ये स्युस्ते तटस्थाः सतां मताः । (१५)
[ये कथितेभ्यः परे स्युः ते सतां तटस्थाः मताः]

तत्र सुहृत्कृत्यम्—

सुहृदामिश्रणं सम्यगास्वाद्यं कुरुते रसम् ॥ (१६)

द्वयोस्तु मिश्रणे साम्यं दुःशकं स्यात् तुलाधृतम् ।
तस्मादङ्गाङ्गिभावेन मेलनं विदुषां मतम् ॥ (१७)

भवेन्मुख्योऽथ वा गौणो रसोऽङ्गी किल यत्र यः ।
कर्तव्यं तत्र तस्याङ्गं सुहृदेव रसो बुधैः ॥ (१८)

9. The Heroic Rasa and all five Primary Rasas are compatible with the Wonderful Rasa. The Furious and Abhorrent Rasas are incompatible with the Wonderful Rasa.[11]

10. The Wonderful, Humorous, and Respectful Rasas, and the Rasa of Companionship are compatible with the Heroic Rasa.[12] The Dreadful Rasa is incompatible with the Heroic Rasa; the Peaceful Rasa is also incompatible with some forms of the Heroic Rasa.[13]

11. The Furious Rasa and the Rasa of Parental Affection are compatible with the Compassionate Rasa.[14] The Humorous Rasa, the Amorous Rasa in union, and the Wonderful Rasa are incompatible with the Compassionate Rasa.

12. The Compassionate and Heroic Rasas are compatible with the Furious Rasa. The Humorous, Amorous, and Dreadful[15] Rasas are incompatible with the Furious Rasa.

13. The Abhorrent and Compassionate[16] Rasas are compatible with the Dreadful Rasa. The Heroic, Amorous, Humorous, and Furious Rasas are incompatible with the Dreadful Rasa.

14. The Peaceful, Humorous,[17] and Respectful Rasas are compatible with the Abhorrent Rasa. The Amorous Rasa and the Rasa of Companionship are incompatible with the Abhorrent Rasa. There may be reason to consider other Rasas also as incompatible with the Abhorrent Rasa.

15. All of the Rasas other than those mentioned are considered to be "neutral"[18] by the wise.

The Function of Compatible Rasas:

16. A Rasa becomes fully relishable when it is combined with a compatible Rasa.

17. When two Rasas are combined they cannot remain in a state of balanced equilibrium. Therefore, the wise say that one Rasa becomes principal and the other Rasa becomes subordinate in the combination.

18. Any Primary or Secondary Rasa can become the principal Rasa, but in any case the wise say that its subordinate Rasa must then be a compatible Rasa.

अथाङ्गित्वं प्रथमतो मुख्यानामिह लिख्यते ।
अङ्गतां यत्र सुहृदो मुख्या गौणाश्च बिभ्रति ॥ (१९)

तत्र शान्तेऽङ्गिनि प्रीतस्याङ्गता, यथा—

जीवस्फुलिङ्गवह्नेर्महसोघनचित्स्वरूपस्य ।
तस्य पदाम्बुजयुगलं किंवा संवाहयिष्यामि ॥ (२०)

—अत्र मुख्येऽङ्गिनि मुख्यस्याङ्गता ।

तत्रैव बीभत्सस्य यथा—

अहमिह कफशुक्रशोणितानां
पृथुकुतुपे कुतुकी रतः शरीरे ।
शिव शिव परमात्मनो दुरात्मा
सुखवपुषः स्मरणेऽपि मन्थरोऽस्मि ॥ (२१)

—अत्र मुख्य एव गौणस्यअङ्गता ।

तत्रैव प्रीतस्याद्भुत-बीभत्सयोश्च, यथा—

हित्वास्मिन् पिशितोपनद्धरुधिरक्लिन्ने मुदं विग्रहे
प्रीत्युत्सिक्तमनाः कदाहमसकृद्दुस्तर्कचर्यास्पदम् ।
आसीनं पुरटासनोपरि परं ब्रह्माम्बुदश्यामलं
सेविष्ये चलचारुचामर-मरुत्सञ्चार-चातुर्यतः ॥ (२२)

—अत्र मुख्य एव मुख्यस्य गौणयोश्च ।

अथ प्रीते शान्तस्य, यथा—

निरविघ्नतया सपद्यहं निरवद्यः प्रतिपद्य-माधुरीम् ।
अरविन्दविलोचनं कदा प्रभुमिन्दीवरसुन्दरं भजे ? (२३)

—अत्र मुख्ये मुख्यस्य ।

तत्रैव बीभत्सस्य, यथा—

स्मरन्प्रभुपदाम्भोजं नटन्नटति वैष्णवः ।
यस्तु दृष्ट्या पद्मिनीनामपि सुष्ठु हृणीयते ॥ (२४)

—अत्र मुख्ये गौणस्य ।

19. I will first illustrate the situation in which one of the Primary Rasas is the principal Rasa, and either another Primary Rasa or a Secondary Rasa supports it as a compatible subordinate Rasa.

An illustration of the Peaceful Rasa as principal and the Respectful Rasa as subordinate:
20. What shall I do to serve the lotus-feet of the essential nature of concentrated consciousness, the splendor of whose fire makes my soul appear as a mere spark?[19]

An illustration of the Peaceful Rasa as principal and the Abhorrent Rasa as subordinate:
21. Ah, I am a wicked person! I love the pleasures of this body that consists of a leathery bag of phlegm, semen, and blood so much that I have even become lazy in remembering the blissful form of the Supreme Soul.[20]

An illustration of the Peaceful Rasa as principal and the Respectful, Wonderful, and Abhorrent Rasas as subordinates:
22. When will I give up the pleasures for this body, which is full of blood and covered with flesh, and be able to serve by skillfully waving a pleasing fly-whisk with a mind overflowing with loving respect the Supreme Reality, whose conduct and abode are incomprehensible, whose complexion is the color of a dark blue cloud, and who is seated on a golden throne?[21]

An illustration of the Respectful Rasa as principal and the Peaceful Rasa as subordinate:
23. When will I become free from all ignorance and sin, and worship the sweet, lotus-eyed Lord, whose beautiful complexion resembles that of the blue lotus?[22]

An illustration of the Respectful Rasa as principal and the Abhorrent Rasa as subordinate:
24. A certain Vaiṣṇava wanders about dancing and remembering the lotus-feet of the Lord, but even the sight of beautiful women fills him with disgust.[23]

तत्रैव बीभत्स-शान्त-वीराणां, यथा—

तनोति मुखविक्रियां युवतिसङ्गरङ्गोदये
न तृप्यति च सर्वतः सुखमये समाधावपि ।
न सिद्धिषु च लालासां वहति लभ्यमानास्वपि
प्रभो! तव पदार्चने परमुपैति तृष्णां मनः ॥ (२५)

—अत्र मुख्ये मुख्यस्य गौणयोश्च ।

अथ प्रेयसि शुचेर्यथा—

धन्यानां किल मूर्धन्याः सुबलामूर्व्रजाबलाः ।
अधरं पिञ्छचूडस्य चलाश्चुलुकयन्ति याः ॥ (२६)

—अत्र मुख्ये मुख्यस्य ।

तत्रैव हास्यस्य, यथा—

दृशोस्तरलितैरलं व्रज निवृत्य मुग्धे! व्रजं
वितर्कयसि मां यथा न हि तथास्मि किं भूरिणा ।
इतीरयति माधवे नवविलासिनीं छद्मना
ददर्श सुबलो वलद्विकचदृष्टिरस्याननम् ॥ (२७)

—अत्र मुख्ये गौणस्य ।

तत्रैव शुचिहास्ययोर्यथा—

मिहिरदुहितुरुद्यद्वञ्जुलं मञ्जुतीरं
प्रविशति सुबलोऽयं राधिकावेषगूढः ।
सरभसमभिपश्यन् कृष्णमभ्युत्थितं यः
स्मितविकशितगण्डं स्वीयमास्यं वृणोति ॥ (२८)

—अत्र मुख्ये मुख्यगौणयोः ।

अथ वत्सले करुणस्य—

निरातपत्रः कान्तारे सन्ततं मुक्तपादुकः ।
वत्सानवति वत्सो मे हन्त सन्तप्यते मनः ॥ (२९)

—अत्र मुख्ये गौणस्य ।

An illustration of the Respectful Rasa as principal and the Abhorrent, Peaceful, and Heroic Rasas as subordinates:
25. O Lord, my mind greatly desires to worship your feet. It causes my face to wrinkle up in disgust upon coming into contact with young women, it is not at all satisfied with the blissful trance (*samādhi*) of yogīs, nor does it have any desire for the spiritual powers, even if they are offered.[24]

An illustration of the Rasa of Companionship as principal and the Amorous Rasa as subordinate:
26. O Subala, the women of Vraja are the most fortunate of all since they enjoy the nectar from the lips of Kṛṣṇa, who sports a peacock-feather crown.[25]

An illustration of the Rasa of Companionship as principal and the Humorous Rasa as subordinate:
27. "Hey Beautiful Woman, stop that trembling in your eyes and go back to Vraja! I am not what you think! What more is there to say?" Hearing Mādhava speak these deceptive words to an attractive young woman, Subala looked at Mādhava's face with eyes popped wide open with delight.[26]

An illustration of the Rasa of Companionship as principal and the Amorous and Humorous Rasas as subordinate:
28. Subala disguised himself as Rādhikā and went to a beautiful grove of trees located on the bank of the Yamunā River. As soon as Kṛṣṇa saw him approaching, he quickly got up and came running. A smile then broke out on Subala's face, so that he had to cover his mouth.[27]

An illustration of the Rasa of Parental Affection as principal and the Compassionate Rasa as subordinate:
[Words of Yaśodā:]
29. "My son is always tending the cows in the forest without any sandals or umbrella. Ah, this causes great distresses to my mind!"[28]

तत्रैव हास्यस्य, यथा—

पुत्रस्ते नवनीतपिण्डमतनुं मुष्णन्ममान्तर्गृहाद्-
विन्यस्यापससार तस्य कणिकां निद्राणडिम्भानने ।
इत्युक्ता कुलवृद्धया सुतमुखे दृष्टिं विभुग्नभ्रुणि
स्मेरां निक्षिपती सदा भवतु वः क्षेमाय गोष्ठेश्वरी ॥ (३०)

—अत्रापि मुख्ये गौणस्य ।

तत्रैव भयानकाद्भुत-हास्य-करुणानां, यथा—

कम्प्रा स्वेदिनि चूर्णकुन्तलतटे स्फारेक्षणा तुङ्गिते
सव्ये दोष्णि विकाशिगण्डफलका लीलास्यभङ्गीशते ।
बिभ्राणस्य हरेर्गिरीन्द्रमुदयद्बाष्पा चिरोर्ध्वस्थितौ
पातु प्रस्नवसिच्यमानसिचया विश्वं व्रजाधीश्वरी ॥ (३१)

—अत्र मुख्ये चतुर्णां गौणानाम् ।

केवले वत्सले नास्ति मुख्यस्य खलु सौहृदम् ।
अतोऽत्र वत्सले तस्य नतरां लिखिताङ्गता ॥ (३२)

अत्र उज्ज्वले प्रेयसो, यथा—

मद्वेषशीलिततनोः सुबलस्य पश्य
विन्यस्य मञ्जुभुजमूर्ध्नि भुजं मुकुन्दः ।
रोमाञ्च-कञ्चुकजुषः स्फुटमस्य कर्णे
सन्देशमर्पयति तन्वि! मदर्थमेव ॥ (३३)

—अत्र मुख्ये मुख्यस्य ।

तत्रैव हास्यस्य, यथा—

स्वसास्मि तव निर्दये! परिचिनोषि न त्वं कुतः
कुरु प्रणयनिर्भरं मम कृशाङ्गि! कण्ठग्रहम् ।

An illustration of the Rasa of Parental Affection as principal and the Humorous Rasa as subordinate:
30. "Your son stole a large ball of fresh butter from inside my house! There were bits of butter on his face as I caught him sleeping before he got up and ran away." Upon hearing these words of an old woman of the family, Yaśodā looked into the face of her son with knitted eyebrows and then laughed. May the Queen of the Cowherds always grant you happiness![29]

An illustration of the Rasa of Parental Affection as principal and the Dreadful, Wonderful, Humorous, and Compassionate Rasas as subordinate:
31. Yaśodā trembled with fear when she saw perspiration coming from the locks of Hari's hair as he held Mount Govardhana with his left hand; but she was also quite amazed, with her eyes wide open, at this extraordinary feat. To reassure her Hari laughed, causing her to laugh in return. But now, seeing Hari have to hold the mountain high for such a long time, she begins to cry. May this Queen of Vraja, whose eyes flow with tears, protect the entire world![30]

32. No Primary Rasas are compatible with the Rasa of Parental Affection; therefore no Primary Rasas are described here as its subordinates.

An illustration of the Amorous Rasa as principal and the Rasa of Companionship as subordinate:
[Rādhā is speaking to a friend:]
33. "Look, Slender Lady! Mukunda has placed his beautiful arm on the shoulder of Subala, who has disguised himself as me, and Subala's body thrills with delight as Mukunda whispers into his ear a secret message meant only for me."[31]

An illustration of the Amorous Rasa as principal and the Humorous Rasa as subordinate:
34. "Hey Uncompassionate Lady, I am your sister! Why don't your cognize me? Hey Farmer's Wife, you should embrace me with affection!" When Hari spoke these words, cleverly disguised as a young woman, Rādhā recognized him and laughed right in front of her elders.[32]

इति ब्रुवति पेशलं युवतिवेषगूढे हरौ
कृतं स्मितमभिज्ञया गुरुपुरस्तदा राधया ॥ (३४)

—अत्र मुख्ये गौणस्य ।

तत्रैव प्रेयोवीरयोर्यथा—

मुकुन्दोऽयं चन्द्रावलिवदनचन्द्रे चटुलभे
स्मरस्मेरामाराद्दृशमसकलामर्पयति च ।
भुजामंसे सख्युः पुलाकिनि दधानः फणिनिभा-
मिभारिक्ष्वेडाभिर्वृषदनुजमुद्योजयति च ॥ (३५)

—अत्र मुख्ये मुख्यगौणयोः ।

अथ गौणानामङ्गिता—

हास्यादीनान्तु गौणानां यदुदाहरणं कृतम् ।
तेनैषामङ्गिता व्यक्ता मुख्यानाञ्च तथाङ्गता ।
तथाप्यल्पविशेषाय किञ्चिदेव विलिख्यते ॥ (३६)

अथ हास्येऽङ्गिनि शुचेरङ्गता, यथा—

मदनान्धतया त्रिवक्रया प्रसभं पीतपटाञ्चले धृते ।
अदधाद्विनतं जनाग्रतो हरिरुत्फुल्लकपोलमाननम् ॥ (३७)

—अत्र गौणेऽङ्गिनि मुख्यस्याङ्गता ।

वीरे प्रेयसो, यथा—

सेनान्यं विजितमवेक्ष्य भद्रसेनं
मां योद्धुं मिलसि पुरः कथं विशाल ?
रामाणां शतमपि नोद्भटोरुधामा
श्रीदामा गणयति रे! त्वमत्र कोऽसि ? (३८)

—अत्रापि गौणेऽङ्गिनि मुख्यस्य ।

रौद्रे प्रेयोवीरर्यथा—

यदुनन्दन! निन्दनोद्धतं शिशुपालं समरे जिघांसुभिः ।
अतिलोहितलोचनोत्पलैर्जगृहे पाण्डुसुतैर्वरायुधम् ॥ (३९)

—अत्र गौणे मुख्यगौणयोः ।

An illustration of the Amorous Rasa as principal and the Rasa of Companionship and the Heroic Rasa as subordinate:
35. As Mukunda challenged the bull demon Vṛṣa with lion roars, he placed his snakelike arm on the thrilled shoulder of his friend, and cast sidelong glances and loving smiles into the moonlike face of Candrāvalī, whose pupils trembled with excitement.[33]

The Secondary Rasas as Principal Rasas:
36. In the examples that were given previously to illustrate the Secondary Rasas, the Secondary Rasas were the principal Rasas and the Primary Rasas were subordinates.[34] Nevertheless, a few more special examples will be given.

An illustration of the Humorous Rasa as principal and the Amorous Rasa as subordinate:
37. When Kubjā became blinded with love and pulled the hem of Hari's yellow waist-cloth with force, Hari doubled over with laughter in front of all the people and his cheeks puffed up from his snickering.[35]

An illustration of the Heroic Rasa as principal and the Rasa of Companionship as subordinate:
[The words of Kṛṣṇa's friend Śrīdāmā to his friend Viśāla, who is on Balarāma's team in a play fight:]
38. Hey Viśāla, why do you approach me for a fight after taking a look at Bhadrasena, the undefeated commander of my army? I, Śrīdāmā, am more powerful than even a hundred Balarāmas! Ha! Who do you think you are?[36]

An illustration of the Furious Rasa as principal and the Rasa of Companionship and the Heroic Rasa as subordinate:
39. O Joy of the Yadus, the Pāṇḍavas became outraged at Śiśupāla, who insulted you during the war, and with eyes reddened with anger they took up their best weapons with the intent to kill him.[37]

अद्भुते प्रेयो-वीर-हास्यानां, यथा—

मित्रानीकवृतं गदायुधि गुरुम्मन्यं प्रलम्बद्विषं
यष्ट्या दुर्बलया विजित्य पुरतः सोल्लुण्ठमुद्गायतः।
श्रीदाम्नः किल वीक्ष्य केलि-समराटोपोत्सवे पाटवं
कृष्णः फुल्लकपोलकः पुलकवान् विस्फारदृष्टिर्बभौ ॥ (४०)

—अत्र गौणे मुख्यस्य गौणयोश्च ।

एवमन्यस्य गौणस्य ज्ञेया कविभिरङ्गिता ।
तथात्र मुख्यगौणानां रसानामङ्गतापि च ॥ (४१)

सोऽङ्गी सर्वातिगो यः स्यान्मुख्यो गौणोऽथ वा रसः ।
स एवाङ्गं भवेदङ्गिपोषी सञ्चारितां व्रजन् ॥ (४२)

तथा च नाट्याचार्याः पठन्ति—

एक एव भवेत् स्थायी रसो मुख्यतमो हि यः ।
रसास्तदनुयायित्वादन्ये स्युर्व्यभिचारिणः ॥ (४३)

श्रीविष्णुधर्मोत्तरे च—

रसानां समवेतानां यस्य रूपं भवेद्बहु ।
स मन्तव्यो रसः स्थायी शेषाः सञ्चारिणो मताः ॥ (४४)

स्तोकाद्विभावनाज्जातः सम्प्राप्य व्यभिचारिताम् ।
पुष्णान्निजप्रभुं मुख्यं गौणस्तत्रैव लीयते ॥ (४५)

प्रोद्यन् विभावनोत्कर्षात् पुष्टिं मुख्येन लम्भितः ।
कुञ्चता निजनाथेन गौणोऽप्यङ्गित्वमश्नुते ॥ (४६)

मुख्यस्त्वङ्गत्वमासाद्य पुष्णन्निन्द्रमुपेन्द्रवत् ।
गौणमेवाङ्गिनं कृत्वा निगूढनिजवैभवः ॥ (४७)

अनादिवासनोद्भास-वासिते भक्तचेतसि ।
भात्येव न तु लीनः स्यादेष सञ्चारिगौणवत् ॥ (४८)

An illustration of the Wonderful Rasa as principal and the Rasa of Companionship, the Heroic Rasa, and the Humorous Rasa as subordinate:
40. Balarāma, the destroyer of the demon Pralamba who is considered the best in fighting with clubs, was accompanied by a tough group of friends. Nevertheless Śrīdāmā managed to defeat him with a small stick, and then began jumping with joy and singing out loud. Upon witnessing Śrīdāmā's skillfulness in the proud ways of play-fighting, Kṛṣṇa's cheeks puffed up with laughter, his body thrilled with delight, and his eyes popped wide open with amazement.[38]

41. The situation in which any of the other Secondary Rasas becomes a principal Rasa and a Primary or Secondary Rasa becomes it supportive subordinate Rasa is understood in a similar fashion by the poets.

42. A Primary Rasa or Secondary Rasa that exceeds all the other Rasas is the "principal" Rasa; and that Rasa which supports the principal Rasa and functions as an accompanying Transitory Emotion is the "subordinate" Rasa.

Experts on drama have written:
43. Only one Rasa can occupy the primary position of the Foundational Rasa; all other Rasas function as Transitory Emotions which accompany the main Rasa.

And in the *Śrī Viṣṇudharmottara*:
44. Among the combination of Rasas, that Rasa which is the strongest is considered Foundational; the remainder are considered Transitory.

45. When a Secondary Rasa manifests from weak Excitants, it attains the state of a supportive Transitory Emotion, and after nurturing the controlling Primary Rasa, it disappears.

46. On the other hand, when a Secondary Rasa manifests from strong Excitants, its controlling Primary Rasa contracts itself and strengthens the Secondary Rasa, which achieves the position of the principal Rasa.

47. In this case, the Primary Rasa becomes the supporting subordinate Rasa, and makes the Secondary Rasa the principal Rasa by concealing its own power, just as Lord Upendra aided Indra.[39]

48. But the Primary Rasa continues to exist in the heart/mind of the devotee, which is permeated with the eternal, all-powerful "latent impression" (*vāsanā*) of that Rasa. It does not disappear as does a Secondary Rasa in the subordinate, transitory position.

अङ्गी मुख्यः स्वमत्राङ्गै-र्भावैस्तैरभिवर्धयन् ।
स्वजातीयैर्विजातीयैः स्वतन्त्रः सन् विराजते ॥ (४९)

यस्य मुख्यस्य यो भक्तो भवेन्नित्यनिजाश्रयः ।
अङ्गी स एव तत्र स्यान्मुख्योऽप्यन्योऽङ्गतां व्रजेत् ॥ (५०)

किञ्च—

आस्वादोद्रेकहेतुत्वमङ्गस्याङ्गत्वमङ्गिनि ।
तद्विना तस्य सम्पातो वैफल्यायैव कल्पते ॥ (५१)

यथा मृष्टरसालायां यवसादेः कथञ्चन ।
तच्चर्वणे भवेदेव सतृणाभ्यवहारिता ॥ (५२)

अथ वैरिकृत्यम्—

जन्यत्येव वैरस्यं रसानां वैरिणा युतिः ।
सुमृष्ट-पानकादीनां क्षारतिक्तादिना यथा ॥ (५३)

तथा हि—

ब्रह्मिष्ठाया निष्फलं मे व्यतीतः
कालो भूयान् हा समाधिव्रतेन ।
सान्द्रानन्दं तन्मया ब्रह्म मूर्तं
कोणेनाक्ष्णः साचिसव्यस्य नैक्षि ॥ (५४)

—अत्र शान्तस्योज्ज्वलेन वैरस्यम् ।

क्षणमपि पितृकोटिवत्सलं तं
सुरमुनिवन्दित-पादमिन्दिरेशम् ।
अभिलषति वराङ्गनानखाङ्कैः
स्फुरिततनुं प्रभुमीक्षितुं मनो मे ॥ (५५)

—अत्र प्रीतस्योज्ज्वलेनैव ।

दोर्भ्यामर्गलदीर्घाभ्यां सखे! परिरम्भस्व माम् ।
शिरः कृष्ण! तवाघ्राय विहरिष्ये ततस्त्वया ॥ (५६)

—अत्र प्रेयसो वत्सलेन ।

49. A principal Primary Rasa expands itself by means of the supportive, subordinate emotions, but remains independent of these similar and dissimilar emotions.

50. When a devotee becomes an "eternal vessel" (*nityanijāśraya*) of a particular Primary Rasa, that Rasa is principal and all other Rasas — including other Primary Rasas — become subordinate.

However:
51. The function of the subordinate Rasa is to enhance the principal Rasa. If it does not do this, then it is considered a worthless addition.

52. A worthless addition is comparable to certain ingredients, such as grass, that completely destroy one's desire for tasting a deliciously sweet sherbet drink.

The Function of the Incompatible Rasas:
53. When an incompatible Rasa is combined with another Rasa, it produces negative effects, just as when something salty or bitter is added to a deliciously sweet drink.

An illustration of the incompatibility of the Peaceful Rasa with the Amorous Rasa:
54. Ah, I wasted so much time when I was well-situated in knowledge of the formless Brahman by my yogic trance. Never did I give even a side glance out of the corner of my left eye at the body of Brahman, which consists of concentrated joy.[40]

An illustration of the incompatibility of the Respectful Rasa with the Amorous Rasa:
55. My mind desires to see, even for a brief moment, the Lord who is more parentally affectionate than a million fathers, whose feet are worshipped by the sages and gods, who is the husband of Lakṣmī, and whose body is marked with the nail scratches of beautiful women.[41]

An illustration of the incompatibility of the Rasa of Companionship with the Rasa of Parental Affection:
56. Hey Friend, embrace me with your long, barlike arms! Kṛṣṇa, let me smell your head, then I will play with you.[42]

यं समस्तनिगमाः परमेशं सात्वतास्तु भगवन्तमुशन्ति ।
तं सुतेति बत साहसिकी त्वां व्याजिहीर्षतु कथं मम जिह्वा? (५७)
—अत्र वत्सलस्य प्रीतेन ।

तडिद्विलास-तरला नवयौवनसम्पदः ।
अद्यैव दूति! तेन त्वं मया रमय माधवम् ॥ (५८)
—अत्रोज्ज्वलस्य शान्तेन ।

चिरं जीवेति संयुज्य काचिदाशीर्भिरच्युतम् ।
कैलासस्था विलासेन कामुकी परिषष्वजे ॥ (५९)
—अत्र शुचेर्वत्सलेन ।

शुचे सम्बन्धगन्धोऽपि कथञ्चिद् यदि वत्सले ।
क्वचिद्भवेत्ततः सुष्ठुः वैरस्यायैव कल्पते ॥ (६०)

पिशितासृङ्मयी नाहं सत्यमस्मि तवोचिता ।
स्वापङ्गाविद्धां श्यामाङ्ग! कृपयाङ्गीकुरुष्व माम् ॥ (६१)
—अत्र शुचेर्बीभत्सेन ।

एवमन्यापि विज्ञेया प्राज्ञै रसविरोधिता ।
प्रायेणेयं रसाभास-कक्षायां पर्यवस्यति ॥ (६२)

किञ्च—

द्वयोरेकतरस्येह बाध्यत्वेनोपवर्णने ।
स्मर्यमाण-तयाप्युक्तौ साम्येन वचनेऽपि च ॥ (६३)

रसान्तरेण व्यवधौ तटस्थेन प्रियेण वा ।
विषयाश्रय-भेदे च गौणेन द्विषता सह ।
इत्यादिषु न वैरस्यं वैरिणो जनयेद् युतिः ॥ (६४)

तत्र एकतरस्य बाध्यत्त्वेन वर्णने, यथा विदग्धमाधवे—

प्रत्याहृत्य मुनिः क्षणं विषयतो यस्मिन्मनो धित्सते

An illustration of the incompatibility of the Rasa of Parental Affection with the Respectful Rasa:
57. How is it that my tongue so recklessly desires to address you as "my son," you who all the Vedas describe as the Supreme Lord (*parameśa*), and the saints following the Pañcarātra describe as Bhagavān?[43]

An illustration of the incompatibility of the Amorous Rasa with the Peaceful Rasa:
58. O Messenger of Love, the glory of my budding youth is as transitory as a flash of lightning, so you please arrange for my love-play with Mādhava today![44]

An illustration of the incompatibility of the Amorous Rasa with the Rasa of Parental Affection:
59. After greeting Kṛṣṇa with a blessing for a long life, a passionate young woman from Kailāsa embraced him with amorous intentions.[45]

60. If there is even the slightest degree of the Amorous Rasa present in the Rasa of Parental Affection, the resulting negative effect is enormous.[46]

An illustration of the incompatibility of the Amorous Rasa with the Abhorrent Rasa:
61. I am made of flesh and blood, and am therefore truly not worthy of you; nonetheless, My Dark Lord, please accept me, since I have been stricken by your sidelong glances.[47]

62. Other combinations of incompatible Rasas are also understood by the wise in a similar manner. Generally, the result of the incompatibility of Rasas is similar to a Semblance of a Rasa (*rasābhāsa*).[48]

However:
63-64. The negative effects of combining two incompatible Rasas can be avoided by describing one of the two Rasas as suppressed by the other, by describing the incompatible Rasa as existing only in memory, by compositions that employ similes, by separating the incompatible Rasas with another neutral or compatible Rasa, and by differentiating the "objects" and "vessels" of the incompatible Rasas.

An illustration of a description in which one Rasa is being suppressed by another is in the *Vidagdhamādhava*:
65. A sage strives to withdraw his mind from sense objects and focus it on Kṛṣṇa, whereas this girl Rādhā tries to withdraw her mind from Kṛṣṇa and focus it on sense

बालासौ विषयेषु धित्सति ततः प्रत्याहरन्ती मनः ।
यस्य स्फूर्तिलवाय हन्त हृदये योगी समुत्कण्ठते
मुग्धेयं किल तस्य पश्य हृदयान्निष्क्रान्तिमाकाङ्क्षति ॥ (६५)

बाध्यत्वमत्र शान्तस्य शुचेरुत्कर्षवर्णनात् ॥ (६६)

स्मर्यमाणत्वे, यथा—

स एष वैहासिकताविनोदैर्व्रजस्य हासोद्गमसंविधाता ।
फणीश्वरेणाद्य विकृष्यमाणः करोति हा नः परिदेवनानि ॥ (६७)

साम्येन वचने, यथा—

विश्रान्तषोडशकला निर्विकल्पा निरावृतिः ।
सुखात्मा भवती राधे! ब्रह्मविद्येव राजते ॥ (६८)

यथा वा—

राधाशान्तिरिवोन्निद्रं निर्निमेषेक्षणञ्च माम् ।
कुर्वती ध्यानलग्नञ्च वासयत्यद्रिकन्दरे ॥ (६९)

रसान्तरेण व्यवधौ, यथा—

त्वं काऽसि शान्ता किमिहान्तरीक्षे
द्रष्टुं परं ब्रह्म कुतस्तताक्षी ।
अस्यातिरूपात् किमिवाकुलात्मा
रम्भे! समारम्भि भिदा स्मरेण ॥ (७०)

—अत्राद्भुतेन व्यवधिः ।

विषयभिन्नत्वे, यथा श्रीदशमे (भा० १०/६०/४५)—

त्वक्-श्मश्रु-रोम-नख-केश-पिनद्धमन्त-
मांसास्थि-रक्त-कृमि-विट्-कफ-पित्त-वातम् ।
जीवच्छवं भजति कान्तमतिर्विमूढा
या ते पदाब्ज-मकरन्दमजिघ्रती स्त्री ॥ (७१)

objects. A yogī longs for just a glimpse of Kṛṣṇa within his heart, but look, this foolish girl desires to expel him from her heart.[49]

66. In the above verse the Peaceful Rasa is being suppressed by the excellent description of the Amorous Rasa.

An illustration of describing the incompatible Rasa as existing only in memory:
67. That Kṛṣṇa who used to make all of Vraja laugh with his funny antics, today causes us to wail because he has been grabbed by Kāliya, king of the snakes.[50]

An illustration of a composition employing a simile:
[After finishing making love, Kṛṣṇa says to Rādhā:]
68. O Rādhā, your sixteen ornaments have been removed and you are completely naked, yet I can still easily recognize you. You appear to be enjoying yourself, just like a knower of the supreme reality Brahman.[51]

Another illustration:
69. Rādhā dwells in a mountain cave meditating on me while remaining awake without blinking, just like a practitioner of Peacefulness.[52]

An illustration of the separation of two incompatible Rasas with the Wonderful Rasa:
[A conversation between two heavenly nymphs:]
70. "Who are you?" "I am Peacefulness." "Why are you here in the ether?" "To see the Supreme Reality (*para-brahman*)." "Why did your eyes pop wide open with amazement?" "Because of his exceptionally beautiful body!" "Why are you trembling?" "O Rambhā, I have begun to be tormented by Love!"[53]

An illustration of differentiating the "objects" (*viṣaya*) of the incompatible Amorous Rasa and Abhorrent Rasa is in the Tenth Canto (Bh.P. 10.60.45):
71. Only a very stupid woman who has not experienced the honey of your lotus feet worships a husband who is a living corpse that consists of flesh, bones, blood, worms, feces, phlegm, bile, and wind covered with skin, mustache, beard, hair, and nails.[54]

यथा वा विदग्धमाधवे—

तस्याः कान्तद्युतिनि वदने मञ्जुले चाक्षियुग्मे
तत्रास्माकं यदवधि सखे! दृष्टिरेषा निविष्टा ।
सत्यं ब्रूमस्तदवधि भवेदिन्दुमिन्दीवरञ्च
स्मारं स्मारं मुखकुटिलता-कारिणीयं हृणीया ॥ (७२)

—उभयत्र शुचिबीभत्सयोः ।

आश्रयभिन्नत्वे, यथा—

विजयिनमजितं विलोक्य रङ्ग-
स्थलभुवि सम्भृत-साँयुगीनलीलम् ।
पशुपसवयसां वपूँषि भेजुः
पुलककुलं द्विषतां तु कालिमानम् ॥ (७३)

—अत्र वीरभयानकयोः ।

विषयाश्रयभेदेऽपि मुख्येन द्विषता सह ।
सङ्गतिः किल मुख्यस्य वैरस्यायैव जायते ॥ (७४)

तत्र विषयभेदे, यथा—

विमोच्यार्गलाबन्धं विलम्बं तात! मा चर ।
यामि काश्यगृहं यूना मनः श्यामेन मे हृतम् ॥ (७५)

—अत्र शुचेः प्रीतेन ।

आश्रयभेदे, यथा—

रुक्मिणीकुचकाश्मीरपङ्किलोरःस्थलं कदा ।
सदानन्दं परं ब्रह्म दृष्ट्या सेविष्यते मया ? (७६)

—अत्र शान्तस्य शुचिना ।

अनुरक्तधियो भक्ताः केचन ज्ञानवर्त्मनि ।
शान्तस्याश्रयभिन्नत्वे वैरस्यं नानुमन्वते ॥ (७७)

किञ्च—

भृत्ययोर्नायकस्येव निसर्गद्विषिणोरपि ।
अङ्गयोरङ्गिनः पुष्ट्यै भवेदेकत्र सङ्गतिः ॥ (७८)

Another illustration involving the Amorous Rasa and the Abhorrent Rasa is in the *Vidagdhamādhava*:
72. O Friend, I tell you truly, ever since my eyes have become fixed on the beautiful face and lovely eyes of Rādhā, I feel a disgust that makes my head turn away while just remembering the moon and blue lotus.[55]

An illustration of the differentiation of the "vessels" (*āśraya*) of the incompatible Heroic and Dreadful Rasas:
73. Seeing the unconquerable Kṛṣṇa on the battlefield of the arena prepared for all types of warfare, the bodies of his cowherd friends thrilled with excitement, and the bodies of his enemies turned black with fear.[56]

74. Where the two incompatible Rasas are Primary Rasas, the union of the two necessarily produces negative effects, even if there is a differentiation of the objects and vessels.

An illustration of the incompatibility of the Amorous Rasa and the Respectful Rasa, even with the differentiation of the objects:
75. Daddy, please unbolt the door. Hurry up! I am going to the house of Sāndīpani to meet that dark youth Kṛṣṇa who has stolen my heart.[57]

An illustration of the incompatibility of the Peaceful Rasa and the Amorous Rasa, even with the differentiation of the vessels:
76. When will I be able to serve with my eyes the ever-blissful Supreme Reality of Brahman, whose chest is smeared with the saffron from Rukmiṇī's breasts?[58]

77. Some affectionate devotees who follow the path of knowledge (*jñāna-vartman*) do not agree that there is a negative effect in the above illustration, since the vessel of the Peaceful Rasa is differentiated from that of the Amorous Rasa.[59]

78. Two subordinate and incompatible Rasas can be combined to enhance the principal Rasa, just like two servants of the same king cooperate with each other, even if they have a natural dislike of one another.

यथा—

कुमारस्ते मल्लीकुसुम-सुकुमारः प्रियतमे
गरिष्ठोऽयं केशी गिरिवदिति मे वेल्लति मनः।
शिवं भूयात् पश्योन्नमितभुजमेधिर्मुहुरमुं
खलं क्षुन्दन् कुर्यां व्रजमतितरां शालिनमहम् ॥ (७९)

—अत्र विद्विषौ वीरभयानकौ वत्सलं पुष्णीतः।

यथा वा—

'कम्प्रा स्वेदिनि चूर्णकुन्तलतटे' इत्यादि।
(पूर्वोद्धृतम् ४/८/३१) (८०)

—अत्र हास्यकरुणौ वत्सलमेव पुष्णीतः।

अपि च—

मिथो वैरावपि द्वौ यौ भावौ धर्मसुतादिषु।
कालादिभेदात् प्राकट्यं तौ विन्दन्तौ न दुष्यतः ॥ (८१)

अधिरूढे महाभावे विरुद्धैर्विरसा युतिः।
न स्यादित्युज्ज्वले राधाकृष्णयोर्दर्शितं पुरा ॥ (८२)

क्वाप्यचिन्त्यमहाशक्तौ महापुरुषशेखरे।
रसावलिसमावेशः स्वादायैवोपजायते ॥ (८३)

तत्र रसानां विषयत्वे, यथा ललितमाधवे—

दैत्याचार्यास्तदास्ये विकृतिमरुणतां मल्लवर्याः सखायो
गण्डौन्नत्यं खलेशाः प्रलयमृषिगणा ध्यानमुष्णास्रमम्बाः।
रोमाञ्चं सांयुगीनाः कमपि नवचमत्कारमन्तः सुरेशा
लास्यं दासाः कटाक्षं ययुरसितदृशः प्रेक्ष्य रङ्गे मुकुन्दम् ॥ (८४)

आश्रयत्वे, यथा—

स्वस्मिन् धुर्येऽप्यमानी शिशुषु गिरिधृतावुद्यतेषु स्मितास्य-
स्थूत्कारी दध्नि विस्रे प्रणयिषु विवृत-प्रौढिरिन्द्रेऽरुणाक्षः।

An illustration of the incompatible Heroic Rasa and Dreadful Rasa cooperating to enhance the Rasa of Parental Affection:
[Nanda says to Yaśodā:]
79. Dear One, your son is as tender as a jasmine blossom, but the horse demon Keśī is as hard as a rock. My mind trembles just thinking about this. May the outcome be auspicious! Look, I will make Vraja completely safe by pulverizing Keśī with my pillarlike arms.[60]

Also:
80: "Yaśodā trembled with fear when she saw perspiration coming from the locks of Hari's hair . . . " (verse 31 above) is an illustration of the cooperation of the incompatible Humorous Rasa and Compassionate Rasa to enhance the Rasa of Parental Affection.

Moreover:
81. Two mutually incompatible Rasas do not produce negative effects in such characters as Yudhiṣṭhira if they do not occur at the same time.[61]

82. Incompatible Rasas are combined in the highest experience of amorousness (*mahābhāva*) without producing any negative effects in the Amorous Rasa of Rādhā and Kṛṣṇa, as was illustrated previously (in verse 3.5.23).[62]

83. Sometimes all the Rasas are produced simultaneously in Kṛṣṇa, the Crest of the Supreme Person endowed with the inconceivable power of Love, for the purpose of enhancing the experience.[63]

An illustration of Kṛṣṇa as the object of all Rasas is in the *Lalitamādhava*:
84. When Mukunda entered Kaṃsa's arena to kill him, the demon priests turned their heads away in disgust (Abhorrent Rasa), the wrestlers turned red with anger (Furious Rasa), the cheeks of his friends puffed out with laughter (Rasa of Companionship and Humorous Rasa), the wicked saw their destruction (Dreadful Rasa), the sages went into meditative trance (Peaceful Rasa), the mothers shed warm tears (Rasa of Parental Affection and Compassionate Rasa), the fighters became excited (Heroic Rasa), the gods were struck with amazement (Wonderful Rasa), the servants danced (Respectful Rasa), and the dark-eyed women cast sidelong glances (Amorous Rasa).[64]

An illustration of Kṛṣṇa as the vessel of all Rasas:
85. Even though he was best of all, he was without any sense of ego while holding up Mount Govardhana (Peaceful Rasa); he smiled at the young boys helping him

गोष्ठे साश्रुर्विदूने गुरुषु हरिमखं प्रास्य कम्प्रः स पाया-
दासारे स्फारदृष्टिर्युवतिषु पुलकी बिभ्रदद्रिं विभुर्वः ॥ (८५)

॥ इति श्रीभक्तिरसामृतसिन्धावुत्तरविभागे रसानां
मैत्री-वैर-स्थिति-नाम्नी-लहरी अष्टमी ॥

hold the mountain (Humorous Rasa and Rasa of Parental Affection); he spat at the spoiled milk (Abhorrent Rasa); he increased his display of valor for his friends (Heroic Rasa and Rasa of Companionship); his eyes reddened with anger at Indra (Furious Rasa); he shed tears for the cowherd village (Compassionate Rasa); he trembled in fear of the elders for stopping the sacrifice (Respectful Rasa and Dreadful Rasa); his eyes popped wide open with amazement at the force of the heavy downpour (Wonderful Rasa); and his body thrilled with excitement upon looking at the beautiful young women (Amorous Rasa).

This concludes the Eighth Wave in the Northern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Compatibility and Incompatibility of the Rasas."

NOTES

1. Jīva explains that this is an important issue, because the mixture of a Rasa with an incompatible Rasa creates an impediment (*vighāta*) to the aesthetic experience, whereas the mixture of a Rasa with a compatible Rasa creates an enhancement (*poṣa*) of the aesthetic experience. Jīva further comments that the compatible and incompatible emotions can be directed toward either the devotees of Kṛṣṇa, Kṛṣṇa himself, the friends of the devotees of Kṛṣṇa, those who are indifferent to Kṛṣṇa, or toward the enemies of Kṛṣṇa.

2. Jīva further explains that the Abhorrent Rasa and the Rasa of the Hero in Righteousness are compatible specifically for the Ascetics, defined in 3.1.15. Neither Kṛṣṇa nor his devotees, however, can be the object of these emotions; that position is reserved for those who are either indifferent or hostile to Kṛṣṇa. The Wonderful Rasa is also compatible for Those Who Find Pleasure in the Self, defined in 3.1.12.

3. Jīva explains that the Rasa of the Hero in Battle, the Furious Rasa, and the Dreadful Rasa are incompatible specifically for Those Who Find Pleasure in the Self (one of the two types of Peaceful devotees defined in 3.1.11); whereas the Amorous Rasa is declared to be incompatible for both types of Peaceful devotees.

4. Jīva comments that in the Respectful Rasa it is improper to think either that one is anxious to fight with Kṛṣṇa or that one is angry with Kṛṣṇa (though these may be proper feelings in other Rasas).

5. Jīva further specifies that this means Amorousness directed toward Kṛṣṇa, Humor directed toward Kṛṣṇa's devotees, and the Rasa of the Hero in Battle directed toward those indifferent or hostile to Kṛṣṇa.

6. Jīva comments that here Humor and Compassion can take Kṛṣṇa, his devotees, or the friends of the devotees as their object, whereas the Dreadful Rasa must be directed toward demons.

7. Jīva declares that the Amorous Rasa is incompatible with the Rasa of Parental Affection, no matter who its object is.

8. Jīva comments that the Humorous Rasa and the Rasa of Companionship are compatible with the Amorous Rasa when directed toward either Kṛṣṇa or his devotees.

9. Parental Affection is incompatible with the Amorous Rasa when directed toward Kṛṣṇa; the Abhorrent Rasa is incompatible with the Amorous Rasa no matter who its object is; this is also declared to be generally true with the Furious and Dreadful Rasas. Jīva points out that in the last statement of this verse Rūpa is merely stating opinion, but is not taking a position himself.

10. Jīva explains the presence of the Abhorrent Rasa in the list of Rasas compatible with the Humorous Rasa in this way: When a devotee of Kṛṣṇa puts on some disgusting clothing or performs some disgusting clownlike behavior, the result is Abhorrence; but in this context the Abhorrence is not produced by viewing some disgusting or foul-smelling object.

11. Jīva notes that Fury and Abhorrence are impediments to the experience of Wonder. However, this does not imply that these two Rasas lack the "astonishment" (*camatkāra*) that is common to all Rasas.

12. Jīva states that Kṛṣṇa's elder brother, Balarāma, is exemplary of the Hero in Battle, and Kṛṣṇa's father, Nanda, is exemplary of the Hero in Generosity. Therefore, both demonstrate that the Rasa of Parental Affection can also be compatible with the Heroic Rasa.

13. Jīva comments that this means specifically that the Peaceful Rasa is incompatible with the Rasa of the Hero in Battle, and the Dreadful Rasa is incompatible with the Rasa of the Hero in Generosity.

14. Jīva explains that here Fury arises from the memory of seeing one's loved ones in pain; whereas a present experience of it leads to Fear.

15. Jīva comments that the inclusion here of the Dreadful Rasa means specifically that fear for one's own self is incompatible with the Furious Rasa.

16. Jīva explains that this means compassion is compatible with the Dreadful Rasa if it is aroused by a memory of separation from one's beloved.

17. Jīva specifies that the only form of Humor that is compatible with the Abhorrent Rasa is the Humor that is aroused by some disgusting scene, such as when someone dons the disgusting dress of a clown.

18. The Rasas not listed as being either compatible or incompatible with another Rasa are said literally to be "standing on the bank" (*taṭastha*).

19. The overall conception of the highest reality as concentrated consciousness (*ghana-cit*) indicates the predominance of the Peaceful Rasa, whereas the recognition of the self as a spark before a mighty fire indicates the supportive presence of the Respectful Rasa. Jīva further comments that the "object" (*ālambana-vibhāva*) of this Rasa is the highest Brahman, thus marking it as the Peaceful Rasa which lacks any sense of "myness" with respect to Kṛṣṇa. The important point here, however, is that the Respectful Rasa is supportive of the Peaceful Rasa in a manner that enhances it with a particular flavor.

20. Worship of the Supreme Soul (*parama-ātmā*) indicates the Peaceful Rasa; the negative representation of the body indicates the Abhorrent Rasa. Here disgust with the body supports the remembrance of Hari; thus the Abhorrent Rasa is supportively subordinate to the Peaceful Rasa.

21. Worship of Supreme Reality indicates the Peaceful Rasa; serving with a fly-whisk indicates the Respectful Rasa; incomprehensibility indicates the Wonderful Rasa; and disgust with the body indicates the Abhorrent Rasa.

22. Desire to serve indicates the Respectful Rasa; freedom from ignorance indicates Peaceful Rasa.

23. Remembering the feet of the Lord indicates the Respectful Rasa; disgust at the sight of women indicates the Abhorrent Rasa.

24. Desire to worship indicates the Respectful Rasa; disgust at women indicates the Abhorrent Rasa; not accepting spiritual gifts indicates the Rasa of the Hero in Generosity; and experience in yogic trance indicates the Peaceful Rasa.

25. The involvement of Kṛṣṇa's friend Subala indicates Companionship; the involvement of the gopīs indicates the Amorous Rasa.

26. Subala's friendship with Kṛṣṇa indicates the Rasa of Companionship; the joking Kṛṣṇa is performing indicates the Humorous Rasa.

27. Although the overall mood is one of Companionship between Subala and Kṛṣṇa, the joke involves both the Amorous and Humorous Rasas.

28. Yaśodā's Compassion here enhances her feelings of Parental Affection.

29. Yaśodā's Parental Affection is here supported by the Humor resulting from Kṛṣṇa's tricks.

30. Yaśodā's fear that Kṛṣṇa might drop the mountain indicates the Dreadful Rasa; her amazement indicates the Wonderful Rasa; her laughter indicates the Humorous Rasa; and her concern that Kṛṣṇa has to hold the mountain for so long indicates the Compassionate Rasa.

31. The overall mood here is that of the Amorous Rasa, the content of the whispered message and Rādhā's realization of Kṛṣṇa's affection for her. The amorous message is occasioned, however, by the result of the Companionship between Kṛṣṇa and his dear friend Subala.

32. Here Rādhā's Amorous feelings for Kṛṣṇa are enhanced by this Humorous encounter.

33. Kṛṣṇa's challenge to the demon indicates the Heroic Rasa; his arm on his friend's shoulder indicates the Rasa of Companionship; and his smiles and glances at Candrāvalī indicate the Amorous Rasa, the overriding mood.

34. The examples referred to are those found in 4.1 - 4.7. Rūpa explained in 2.5.5 that a Secondary Love occurs when a Primary Love contracts itself and becomes supportive of the Secondary Love. In this sense, a Primary Rasa is always subordinately supportive of a Secondary Rasa.

35. Compare this verse with verse 34 above to see the difference when the Amorous and Humorous Rasas are in opposite positions. Here the dominant mood is Humor, but a Humor supported by Amorousness.

36. In acting tough, Śrīdāmā is demonstrating the bravery of the Hero in Battle; his bravery, however, is supported by his friendship with Kṛṣṇa.

37. The overall mood of this illustration is Fury, but one motivated with feelings of friendship and heroic bravery.

38. The overall mood is one of amazement, thus making the Wonderful Rasa dominant. However, it is enhanced in this verse by the friendly, heroic, and humorous display of Śrīdāmā. Although Śrīdāmā is here the object of the emotions, his love for Kṛṣṇa pervades the scene.

39. In many of the stories recounted in the *Bhāgavata Purāṇa* involving Indra, such as his battle with the huge demon Vṛtra told in the Sixth Canto, the once powerful Indra is successful only because he is empowered by a concealed Viṣṇu. Likewise, the loving power of any Secondary Rasa is derived from a concealed Primary Rasa. This was explained in 2.5.5, 39, and 42.

40. The glance at the body of Brahman (i.e., Kṛṣṇa) was avoided because this yogī was sunk in the Peaceful Rasa, which is incompatible with the Amorous Rasa. The glance would have

destroyed the Peaceful Rasa of the yogic experience, since it would have led to feelings of amorousness, and the Amorous Rasa would have destroyed the Peaceful Rasa. Likewise, the attachment to the Peaceful experience inhibited the experience of divine Amorousness.

41. The fact that the Lord is addressed as an affectionate father, is worshipped by the sages and gods, and is the husband of Lakṣmī indicates the Respectful Rasa. The nail scratches indicates the Amorous Rasa, and clearly these two do not go together.

42. The first address indicates the Rasa of Companionship; the second indicates the Rasa of Parental Affection. The two do not go together since Kṛṣṇa cannot be experienced simultaneously as an equal friend and a needy child.

43. This verse demonstrates the incompatibility of the Respectful Rasa, which views Kṛṣṇa as a great lord, and the Rasa of Parental Affection, which views Kṛṣṇa as one's own dear child.

44. The attitude toward the body indicates the Peaceful Rasa, which is incompatible with the Amorous Rasa in which the body becomes a vehicle for enjoyment.

45. The blessing for a long life is given by an elder to a child, thus indicating the Rasa of Parental Affection, which is incompatible with the Amorous Rasa, as the next verse makes clear.

46. This verse seems to be marking the incest taboo, which many cultural anthropologists claim is universal.

47. The negative attitude toward the body indicates the Abhorrent Rasa, which is incompatible with the Amorous Rasa indicated by the desire triggered by Kṛṣṇa's side-long glances.

48. The Semblance of a Rasa is defined and illustrated in the following chapter.

49. Here the pacifying efforts of Rādhā really indicate a very intense passion for Kṛṣṇa.

50. Here the Humorous Rasa, which is incompatible with the dominant Compassionate Rasa, exists only in memory.

51. This is actually a very complicated verse that employs a double meaning which plays, for example, on the double meaning of *nirvikalpā*, which can mean either "beyond doubt" or "without perception of difference." The simile can be extended to make the verse read in this manner:

    O Rādhā, the sixteen sheaths of your subtle body have been removed, you are free from the bondage of material existence, and are beyond all perception of distinctions. You appear to be experiencing the joy of the Self, as a knower of the highest reality of Brahman.

    Thus the incompatibility is resolved by use of the simile, which effectively separates the incompatible meanings. The Amorous Rasa dominates, while the incompatible Peaceful Rasa exists only in simile.

52. Here too the Amorous Rasa is dominant; the Peaceful Rasa exists only in simile.

53. The neutral Rasa of Wonder here separates the two incompatible Rasas of Peacefulness and Amorousness.

54. Here Kṛṣṇa is the object of the Amorous Rasa, and ordinary men are the object of the Abhorrent Rasa.

55. Again there is a difference of objects: Rādhā is the object of Kṛṣṇa's Amorous Rasa, and the moon and blue lotus are the objects of his Abhorrent Rasa, now rejected in favor of the overwhelming beauty of Rādhā.

56. Whereas the object in this case is the same, namely Kṛṣṇa, the vessels of the two Rasas are different: the friends experience the Heroic Rasa, and the enemies experience the Dreadful Rasa. Moreover, these are mutually supportive; that is, the fear of the enemies further excites the friends, and the excitement of the friends causes greater fear in the enemies. The next verse makes it clear that two incompatible Primary Rasas (e.g., Parental Affection and Amorousness) cannot be mutually supportive, even with different vessels. For example, Yaśodā and Rādhā can experience different Rasas for Kṛṣṇa, but together they are not mutually supportive.

57. Even though these two Rasas have different objects (Rādhā's father for the Respectful Rasa, and her lover Kṛṣṇa for the Amorous Rasa), their combination is still inappropriate.

58. Here the vessels differ: a yogī for the Peaceful Rasa and Rukmiṇī for the Amorous Rasa; but still the two Rasas are incompatible.

59. Rūpa, however, does not agree with them.

60. Here Nanda's affection for his son Kṛṣṇa is supported by both his fear and heroism, two Rasas that ordinarily are incompatible.

61. Jīva points out that sometimes Yudhiṣṭhira experiences the Rasa of Parental Affection for Kṛṣṇa, while at other times he experiences the Rasa of Companionship for Kṛṣṇa. These are both Primary Rasas, but do not interfere with each other because they are experienced at different times.

62. In verse 3.5.23 the dominant Rasa is Amorousness. Such incompatible Secondary Rasas as Abhorrence, however, and even the incompatible Primary Rasa of Parental Affection, does not diminish it in its highest state of "great emotion" (*mahābhāva*).

63. This is reminiscent of the opening verse of the text in which Kṛṣṇa is identified with all Rasas.

64. This verse is obviously based on the famous verse of Bh.P. 10.43.17, an extremely important verse to the Rasa theory being systematized by Rūpa.

* * *

रसाभासाख्या—नवमलहरी

Ninth Wave: The Semblances of Rasas

उत्तर-विभागः

रसाभासाख्या—नवमलहरी

पूर्वमेवानुशिष्टेन विकला रसलक्ष्मणा ।
रसा एव रसाभासा रसज्ञैरनुकीर्तिताः ॥ (१)

स्युस्त्रिधोपरसाश्चानुरसाश्चापरसाश्च ते ।
उत्तमा मध्यमाः प्रोक्ताः कनिष्ठाश्चेत्यमी क्रमात् ॥ (२)

तत्र उपरसाः—

प्राप्तैः स्थायि-विभावानुभावाद्यैस्तु विरूपताम् ।
शान्तादयो रसा एव द्वादशोपरसा मताः ॥ (३)

तत्र शान्तोपरसः—

ब्रह्मभावात् परब्रह्मण्यद्वैताधिक्ययोगतः ।
तथा बीभत्सभूमादेः शान्तो ह्युपरसो भवेत् ॥ (४)

तत्र आद्यं, यथा—

विज्ञानसुषमाधौते समाधौ सदुदञ्चति ।
सुखं दृष्टे तदेवाद्य पुराणपुरुषे त्वयि ॥ (५)

द्वितीयं, यथा—

यत्र यत्र विषये मम दृष्टि-
स्तं तमेव कलयामि भवन्तम् ।
यन्निरञ्जन! परावर-बीजं
त्वां विना किमपि नापरमस्ति ॥ (६)

अथ प्रीतोपरसः—

कृष्णस्याग्रेऽतिधाष्ट्‌र्येन तद्भक्तेष्ववहेलया ।
स्वभीष्टदेवतान्यत्र परमोत्कर्षवीक्षया ।
मर्यादातिक्रमाद्यैश्च प्रीतोपरसता मता ॥ (७)

तत्र आद्यं, यथा—

प्रथयन् वपुर्विवशतां सतां कुलै-
रवधीर्यमाण-नटनोऽप्यनर्गलः ।

Northern Quadrant

Ninth Wave: The Semblances of Rasas

1. Whenever there are defects in the characteristics of the Rasas, as they have been previously defined, the knowers of Rasa call them "Semblances of Rasas" (*rasābhāsa*).[1]

2. There are three kinds of Semblances of Rasas: Uparasas, Anurasas, and Aparasas, which are respectively the highest, the middle, and the lowest.

Uparasas:

3. When any of the twelve Rasas is manifest with a defective Foundational Emotion, Excitant, Indication, or any other aesthetic component, it is judged to be an Uparasa.

Uparasa of the Peaceful Rasa:

4. The Uparasa of the Peaceful Rasa is produced in three ways: either from the absorption into Brahman,[2] or from an extreme non-dual perception (*advaita*) of Supreme Brahman,[3] or from excessive abhorrence.[4]

An illustration of the first:

5. That happiness which arises now in seeing you, the Primeval Person, is the same as what arises in the yogic trance (*samādhi*) purified by the splendor of knowledge.[5]

An illustration of the second:

6. Wherever I direct my gaze I see only you, O Transcendent Lord. You are the source of everything; except for you, nothing else exists.[6]

Uparasa of the Respectful Rasa:

7. Arrogant behavior in the presence of Kṛṣṇa, disrespect for his devotees, viewing another deity as superior to one's own chosen deity, and transgressing the limits of propriety are all Uparasas of the Respectful Rasa.

An illustration of the first:

8. An unstable young brāhmaṇa showed off his love before an image of Kṛṣṇa,

विकिर प्रभो! दृशमिहेत्कुण्ठवाक्
चटुलो बटुर्व्यवृणुतात्मनो रतिम् ॥ (८)

अथ प्रेय उपरसः—

एकस्मिन्नेव सख्येन हरिमित्राद्यवज्ञया ।
युद्धभूमादिना चापि प्रेयानुपरसो भवेत् ॥ (९)

तत्र आद्यं, यथा—

सुहृदित्युदितो भिया चकम्पे
छलितो नर्म-गिरा स्तुतिञ्चकार ।
स नृपः परिरिप्सितो भुजाभ्यां
हरिणा दण्डवदग्रतः पपात ॥ (१०)

अथ वत्सलोपरसः—

सामर्थ्याधिक्यविज्ञानाल्लालनाद्यप्रयत्नतः ।
करुणस्यातिरेकादेस्तुर्यश्चोपरसो भवेत् ॥ (११)

तत्र आद्यं, यथा—

मल्लानां यदवधि पर्वतोद्भटाना-
मुन्माथं सपदि तवात्मजादपश्यम् ।
नोद्वेगं तदवधि यामि जामि! तस्मिन्
द्राघिष्ठामपि समितिं प्रपद्यमाने ॥ (१२)

अथ शृङ्गारोपरसः; तत्र स्थायिवैरूप्यम्—

द्वयोरेकतरस्यैव रतिर्या खलु दृश्यते ।
यानेकत्र तथैकस्य स्थायिनः सा विरूपता ।
विभावस्यैव वैरूप्यं स्थायिन्यत्रोपचर्यते ॥ (१३)

तत्र एकत्र रतिर्यथा ललितमाधवे—

मन्दस्मितं प्रकृतिसिद्धमपि व्युदस्तं
संगोपितश्च सहजोऽपि दृशोस्तरङ्गः ।

shouting "Hey Lord, look at me!" while dancing uninhibitedly in a disrespectful manner and insulting the saints with his powerful body.[7]

Uparasa of the Rasa of Companionship:
9. If the friendship becomes one-sided, or Hari's friends are treated badly, or there is an excess of fighting, then the Rasa of Companionship becomes an Uparasa.

An illustration of the first:
10. When Hari greeted the king as a friend, the king began to tremble with fear; when Hari joked with him in a warm voice, the king began to praise Hari; and when Hari reached out his arms to embrace him, the king fell to the ground in obeisance before Hari.[8]

Uparasa of the Rasa of Parental Affection:
11. The Uparasa of the Rasa of Parental Affection arises from an overabundance of knowledge of Kṛṣṇa's majestic power, from negligence in administering to Kṛṣṇa's needs, and from an excessive amount of compassion.

An illustration of the first:
12. O Sister Devakī, ever since I saw your son quickly destroy the wrestlers, who were as big as mountains, I do not worry about him, even when he is engaged in long battles.[9]

Uparasa of the Amorous Rasa produced by a defective Foundational Emotion:[10]
13. The Foundational Emotion is defective when the love is one-sided, or when it is directed toward more than one person. The defect really belongs to the Excitants, but it is treated here as being in the Foundational Emotion.

An illustration of one-sided love is in the *Lalitamādhava*:
[Kṛṣṇa says to Rādhā:]
14. When that fire of one smitten by love began to smolder in the wives of the brāhmaṇas, my naturally gentle smile disappeared and I concealed the usual roving

धूमायिते द्विजवधूमदनार्तिवह्ना-
वह्नाय कापि गतिरङ्कुरितामयासीत् ॥ (१४)

अत्यन्ताभाव एवात्र रतेः खलु विवक्षितः ।
एतस्याः प्रागभावे तु शुचिर्नोपरसो भवेत् ॥ (१५)

अनेकत्र रतिर्यथा—

गान्धर्वि! कुर्वाणमवेक्ष्य लीला-
मग्रे दरण्यां सखि! कामपालम् ।
आकर्णयन्ती च मुकुन्दवेणुं
भिन्नाद्य साध्वि! स्मरतो द्विधासि ॥ (१६)

केचित् तु नायकस्यापि सर्वथा तुल्यरागतः ।
नायिकास्वप्यनेकासु वदन्त्युपरसं शुचिम् ॥ (१७)

विभाववैरूप्यम्—

वैदग्ध्यौज्ज्वल्यविरहो विभावस्य विरूपता ।
लता-पशु-पुलिन्दीषु वृद्धास्वपि स वर्तते ॥ (१८)

तत्र लता, यथा—

सखि! मधु किरती निशम्य वंशीं
मधुमथनेन कटाक्षिताथ मृद्वी ।
मुकुलपुलकिता लतावलीयं
रतिमिह पल्लवितां हृदि व्यनक्ति ॥ (१९)

पशुर्यथा—

पश्याद्भुतास्तुङ्गमुदः कुरङ्गीः
पतङ्गकन्यापुलिनेऽद्य धन्याः ।
याः केशवाङ्गे तदपाङ्गपूताः
सानङ्गरङ्गां दृशमर्पयन्ति ॥ (२०)

पुलिन्दी, यथा—

कालिन्दीपुलिने पश्य पुलिन्दी पुलकाचिता ।
हरेर्दृक्चापलं वीक्ष्य सहजं या विघूर्णते ॥ (२१)

movement of my eyes; as soon as their love for me was aroused, I experienced an inexplicable calmness.[11]

15. An absolute absence of love (in Kṛṣṇa for the wives of the brāhmaṇas) is intended in the previous illustration, otherwise it might be understood as a love that does not exist now but may develop in the future, in which case it would have been an illustration of the Amorous Rasa and not an Uparasa.

An illustration of love for more than one person:
16. Friend Gāndharvi, first you saw Balarāma perform his playful activities on the ground in front of you, and now you hear Mukunda's flute and are torn in two by love.

17. Some theorists of Rasa say that the Amorous Rasa becomes an Uparasa when the heroic lover loves many different kinds of women in the same way.[12]

The Defectiveness of the Excitants:
18. The Excitant that is neither artful (*vaidagdhya*) nor the proper form (*aujjvalya*) is defective.[13] This defect can appear in creepers, animals, uncivilized tribal women, and old women.

An illustration of a creeper as a defective Excitant:
19. Friend, these tender creepers are gushing honey after hearing Kṛṣṇa's flute and their buds stand erect with excitement upon seeing his sidelong glances. It appears that they are expressing the love in their hearts.[14]

An illustration of an animal as a defective Excitant:
20. Look at those wonderful and blessed passionate does on the bank of the Yamunā. They have been purified by the sidelong glances of Keśava, and are offering his body amorous glances of their own.[15]

An illustration of an uncivilized tribal woman as a defective Excitant:
21. Look at that excited tribal woman on the bank of the Yamunā; she is swaying about after seeing the naturally roving eyes of Hari.

वृद्धा, यथा—

कज्जलेन कृतकेशकालिमा
बिल्वयुग्मरचितोन्नतस्तनी ।
पश्य गौरि! किरती दृगञ्चलं
स्मेरयत्यघहरं जरत्यसौ ॥ (२२)

स्थायिनोऽत्र विरूपत्वमेकरागतयापि चेत् ।
घटेतासौ विभावस्य विरूपत्वेऽप्युदाहृतिः ॥ (२३)

शुचित्वौज्ज्वल्यवैदग्ध्यात् सुवेशत्वाच्च कथ्यते ।
शृङ्गारस्य विभावत्वमन्यत्राभासता ततः ॥ (२४)

अथ अनुभाववैरूप्यम्—

समयानां व्यतिक्रान्तिर्ग्राम्यत्वं धृष्टतापि च ।
वैरूप्यमनुभावादेर्मनीषिभिरुदीरितम् ॥ (२५)

तत्र समयव्यतिक्रान्तिः—

समयाः खण्डितादीनां प्रिये रोषोदितादयः ।
पुंसः स्मितादयश्चात्र प्रियया ताडनादिषु ।
एतेषामन्यथाभावः समयानां व्यतिक्रमः ॥ (२६)

तत्र आद्यं, यथा—

कान्तानखाङ्कितोऽप्यद्य परिहृत्य हरे! ह्रियम् ।
कैलासवासिनीं दासीं कृपादृष्ट्या भजस्व माम् ॥ (२७)

अथ ग्राम्यत्वम्—

बालशब्दाद्युपन्यासो विरसोक्ति-प्रपञ्चनम् ।
कटीकण्डूतिरित्याद्यं ग्राम्यत्वं कथितं बुधैः ॥ (२८)

तत्र आद्यं, यथा—

किं नः फणिकिशोरीणां त्वं पुष्कर-सदां सदा ।
मुरलीध्वनिना नीवीं गोपबाल! विलुम्पसि ? (२९)

अथ धृष्टता—

प्रकटप्रार्थनादिः स्यात् सम्भोगादेस्तु धृष्टता । (३०)

An illustration of an old woman as a defective Excitant:
22. Gaurī, look at that old hag who has dyed her hair black and has made her breast stand out by attaching two bilva fruits to her chest. She is casting sidelong glances at Kṛṣṇa and making him laugh.

23. It is possible to view this as illustrative of the defect of one-sided love in the Foundational Emotion,[16] but it is also possible to view it as a defect in the Excitant.

24. Purity, proper form, artfulness, and proper apparel are the necessary ingredients of the Excitants of the Amorous Rasa; otherwise it is a Semblance of a Rasa.

The Defectiveness of the Indications:
25. The violation of normal conduct, vulgarity, and impudence are identified by the wise as the defects of the Indications.

The Violation of Normal Conduct:
26. Normal conduct consists of such activities as the jealous anger of a betrayed woman toward her lover, and the smiles and other gentle responses on the part of the lover when he is being hit by his beloved. Any deviation from these is a "violation of normal conduct."

An illustration:
27. O Hari, even though you are now covered with the nail scratches of another woman, you should abandon your shame, and with a kind look enjoy me, your female servant who dwells in Kailāsa.[17]

Vulgarity:
28. The wise say that addressing Kṛṣṇa as a child,[18] deceitful speech that is without Rasa, and obscene behavior such as scratching one's crotch constitute vulgarity.

An illustration of the first:
29. O young cowherd boy, we are the adolescent women who dwell in Kāliya's pool. Why are you always removing our waist cloths with the sound of your flute?

Impudence:
30. Begging for sexual enjoyment openly is an example of impudence.

यथा—

कान्त! कैलासकुञ्जोऽयं रम्याहं नवयौवना ।
त्वं विदग्धोऽसि गोविद्! किंवा वाच्यमतः परम् ? (३१)
एवमेव तु गौणानां हासादीनामपि स्वयम् ।
विज्ञेयोपरसत्वस्य मनीषिभिरुदाहृतिः ॥ (३२)

अथ अनुरसाः—

भक्तादिभिर्विभावाद्यैः कृष्णसम्बन्धवर्जितैः ।
रसा हास्यादयः सप्त शान्तश्चानुरसा मताः ॥ (३३)

तत्र हास्यानुरसः—

ताण्डवं व्यधित हन्त कक्खटी
मर्कटी भृकुटीभिस्तथोद्धुरम् ।
येन बल्लव-कदम्बकं बभौ
हासडम्बरकरम्बिताननम् ॥ (३४)

अथ अद्भुतानुरसः—

भाण्डीरकक्षे बहुधा वितण्डां
वेदान्ततन्त्रे शुकमण्डलस्य ।
आकर्णयन्निर्निमिषाक्षिपक्ष्मा
रोमाञ्चिताङ्गश्च सुरर्षिरासीत् ॥ (३५)
एवमेवात्र विज्ञेया वीरादेरप्युदाहृतिः ॥ (३६)
अष्टावमी तटस्थेषु प्राकट्यं यदि बिभ्रति ।
कृष्णादिभिर्विभावाद्यैस्तदाप्यनुरसा मताः ॥ (३७)

अथ अपरसाः—

कृष्ण-तत्प्रतिपक्षाश्चेद्विषयाश्रयतां गताः ।
हासादीनां तदातेऽत्र प्राज्ञैरपरसा मताः ॥ (३८)

तत्र हास्यानुरसः—

पलायमानमुद्वीक्ष्य चपलायतलोचनम् ।
कृष्णमाराज्जरासन्धः सोल्लुण्ठमहसीन्मुहुः ॥ (३९)

An illustration:
31. Beloved, here is a lovely bower and I am a sexy young woman. You are a skillful lover, Govinda. What more need be said?

32. The wise say that the Uparasas of the Secondary Rasas, such as the Humorous Rasa, are to be understood in the same fashion as the Primary Rasas.

Anurasas:
33. The seven Secondary Rasas and the Peaceful Rasa[19] are considered to be Anurasas when they are associated with devotees and aesthetic components devoid of any connection with Kṛṣṇa.

An illustration of an Anurasa of the Humorous Rasa:
34. A female monkey named Kakkhaṭī was dancing wildly with knitted eyebrows. Seeing this, the cowherds laughed loudly.[20]

An illustration of an Anurasa of the Wonderful Rasa:
35. The divine sage Nārada was so amazed while listening to a group of parrots discuss Vedāntic philosophy in a Banyan tree that he stared without blinking, his body covered with goose bumps.[21]

36. The remaining Secondary Rasas, such as the Heroic Rasa, should be understood in a similar fashion.

37. Even if these eight Rasas (seven Secondary Rasas and the Peaceful Rasa) are experienced by neutral persons[22] by means of the special aesthetic components, such as the Excitant Kṛṣṇa, the result is still judged to be an Anurasa.

Aparasas:
38. If Kṛṣṇa becomes the "object" (*viṣaya*) and his enemies become the "vessel" (*āśraya*) of any of the Secondary Rasas, then the wise consider the result to be an Aparasa.

An illustration of an Aparasa of the Humorous Rasa:
39. Jarāsandhana[23] laughed repeatedly upon seeing Kṛṣṇa running away in a humorous manner with his eyes roving about.

एवमन्येऽपि विज्ञेयास्तेऽद्भुतापरसादयः ।
उत्तमास्तु रसाभासाः कैश्चिद्रसतयोदिताः ॥ (४०)

तथा हि—

भावाः सर्वे तदाभासा रसाभासाश्च केचन ।
अमी प्रोक्ता रसाभिज्ञैः सर्वेऽपि रसनाद् रसाः ॥ (४१)

भारत्याद्याश्चतस्रस्तु रसावस्थानसूचिकाः ।
वृत्तयो नाट्यमातृत्वादुक्ता नाटकलक्षणे ॥ (४२)

। इति श्रीभक्तिरसामृतसिन्धावुत्तरविभागे रसाभास-लहरी नवमी ।

॥ इति श्रीभक्तिरसामृतसिन्धौ गौणभक्तिरस-निरूपको नाम चतुर्थो विभागः समाप्तः ॥

उपसंहृतिः

ग्रन्थस्य गौरवभयादस्या भक्तिरसश्रियः ।
समाहृतिः समासेन मया सेयं विनिर्मिता ॥ (१)

गोपाल-रूपशोभां दधदपि रघुनाथभावविस्तारी ।
तुष्यतु सनातनोऽस्मिन्नुत्तरभागे रसामृताम्भोधेः ॥ (२)

रामाङ्क-शक्र-गणिते शाके गोकुलमधिष्ठितेनायम् ।
भक्तिरसामृतसिन्धु-र्विटङ्कितः क्षुद्र-रूपेण ॥ (३)

समाप्तोऽयं श्रीश्रीभक्तिरसामृतसिन्धुः ।

40. Aparasas of the remaining Secondary Rasas should be understood in a similar fashion. Some theorists of Rasa designate the highest forms of the Semblances of Rasas as Rasas proper.[24]

For example:
41. All Emotions (*bhāvas*), the Semblances of Emotions (*tadābhāsas*), and the Semblances of Rasas are all said to be Rasas by the knowers of Rasa, since they are all capable of being aesthetically enjoyed.[25]

42. The four standard conditions — such as proper speech — that are indicative of the state of a true Rasa are applicable only to ordinary dramas; therefore I have discussed them in my work on drama, the *Nāṭakacandrikā.*

This concludes the Ninth Wave in the Northern Quadrant of the
Ocean of the Essence of Devotional Rasa
entitled
"The Semblances of Rasas"

Thus ends the Fourth Division of the
Ocean of the Essence of Devotional Rasa
entitled
"Explanation of the Secondary Devotional Rasas"

1) Out of fear of making this book too cumbersome, I have only briefly composed this condensed collection of the glory of Devotional Rasa.

2) May the Eternal Lord, who expands the Bhāva of Raghunātha (i.e., Rāma) by assuming the beautiful form of Gopāla, be pleased with this Northern Quadrant of the *Ocean of the Essence of Devotional Rasa.*

[This verse can also be translated as:]
May Sanātana Gosvāmin, who enhances the Bhāva of Raghunātha Dāsa Gosvāmin while enlightening Gopāla Bhaṭṭa Gosvāmin and Rūpa Gosvāmin, be pleased with this Northern Quadrant of this *Ocean of the Essence of Devotional Rasa.*

3)This *Ocean of the Essence of Devotional Rasa* was written by this lowly person[26] while living in Gokula in the year Śāka 1463 (1541 C.E.).

THE END OF THE
OCEAN OF THE ESSENCE OF DEVOTIONAL RASA

NOTES

1. Texts such as the *Sāhityadarpaṇa* (3.263) exemplify a *rasābhāsa* as a love directed toward the wrong object, such as the wife of one's guru. Rūpa, therefore, is defining the *rasābhāsa* somewhat differently.
2. The point here is that all relationship with Brahman ceases upon complete union or absorption. Therefore there is fault in perceiving Supreme Brahman with qualities (i.e., Kṛṣṇa) as being without qualities (*nirviśeṣa*).
3. As verse 6 below illustrates, the problem here is that all distinction is lost when one is unable to distinguish between the world and the Lord (although at a certain philosophical level the world is recognized as being non-different from Brahman). Again, the point is that in such cases the distinctive Lord with whom one can develop a relationship is lost.
4. Although some degree of abhorrence supports the Peaceful Rasa (as stated in 4.8.2), excessive abhorrence destroys tranquillity.
5. The main problem here is that the Lord as Primeval Person is being equated with the unqualified Brahman of yogic trance.
6. In a sense, this is the proverbial night in which all cows are gray. Distinction — so important to loving relationships — is completely absent.
7. Here the youthful body of the arrogant boy highlights the powerlessness of the saints as he shows off in front of Kṛṣṇa.
8. Jīva identifies the king as the father-in-law of Kṛṣṇa's son. The problem is that the king is not returning the friendship exhibited by Kṛṣṇa, but instead returns the friendly gestures with acts of excessive respect.
9. The Parental Affection of Devakī's co-wife is here destroyed by an all too keen awareness of Kṛṣṇa's omnipotence. Parental Affection assumes Kṛṣṇa is a needy child.
10. The defects in each of the three major aesthetic components (*sthāyi-bhāva, vibhāva,* and *anubhāva*) are now illustrated with regard to the Amorous Rasa.
11. Since Kṛṣṇa did not return the amorous advances of the brāhmaṇas' wives, the Amorous Rasa could not deveop fully.
12. According to Viśvanātha, the point seems to be that true Amorousness requires that the heroic lover loves different kinds of women differently, each according to her particular nature.
13. The issue is whether the character is a proper *āśraya-vibhāva* or "vessel" for the Amorous Rasa. The examples that follow all involve unworthy vessels.
14. Here the creepers are acting like *āśraya-alambana* Excitants for the Amorous Rasa, rather than *uddīpana* Excitants. This is a defect, since creepers are not considered to be proper "vessels" for the Amorous Rasa.
15. The female deer are considered unfit "vessels" or *āśrayas* for the Amorous Rasa. This is likewise true of the next two examples; uncivilized tribal women and old women lack the artful nature necessary to make them proper vessels for the Amorous Rasa.

16. This defect was defined in verse 13 above. The defect could be viewed as existing in the Foundational Emotion, since Kṛṣṇa does not return the loving advances of these four types of beings.

17. The absence of jealous anger in this situation is declared to be defective.

18. This statement relates to the Amorous Rasa. Obviously addressing Kṛṣṇa as a child in the Rasa of Parental Affection is not considered to be defective.

19. The other four Primary Rasas cannot become Anurasas, since by definition they have no other object than Kṛṣṇa. Jīva points out that the Peaceful Rasa can be an Anurasa, since it can be "dry" (*rūkṣa*), meaning that according to some treatises on rasa it can result from the experience of the undifferentiated Absolute.

20. The object of the laughter here has nothing to do with Kṛṣṇa, and thus is unrelated to the foundational love (*Kṛṣṇa-rati*), which is the essential ingredient of all Bhakti Rasa. Hence, it is declared to be only an Anurasa.

21. As in the previous illustration, here too the emotional experience has nothing to do with a love of Kṛṣṇa, since its objects are the parrots.

22. Neutral (*taṭastha*) persons are those who have no love for Kṛṣṇa. Without this Foundational Emotion, Rasa cannot occur.

23. As the father-in-law of Kaṃsa and the enemy of Kṛṣṇa, Jarāsandhana has no love for Kṛṣṇa. Therefore, his humor cannot be a Rasa.

24. Although Rūpa presents this position as a possible opinion, it is clear from his opening statement in this chapter that he does not agree with it.

25. Again, this does not seem to be the opinion of Rūpa himself; perhaps it is the position of a follower of Bhoja, who recognized all *bhāvas* as potential rasas.

26. The word I translate as "lowly person" is *kṣudra*. Jīva comments that *kṣudra* has another, subtle meaning, and that is *durjñeya*, "difficult to fathom" or "brilliant." In this way he honors his uncle and teacher, Rūpa Gosvāmin.

* * *

GLOSSARY

Abhinavagupta a tenth-century aesthetician from Kashmir. He is the author of the *Abhinavabhāratī*, the only surviving commentary on Bharata's *Nāṭya Śāstra*.

ālambana-vibhāva Substantial Excitant. The primary cause of the manifestation of an emotion; it is comprised of the "object" (*viṣaya*) of an emotion and the "vessel" (*āśraya*) of an emotion.

anubhāva Indication. This is the effect or physical expression of an emotion; it is the means by which an emotion is conveyed.

āśraya vessel The one who feels an emotion; the subjective experiencer; the lover.

Balarāma Kṛṣṇa's elder brother.

Bhagavān a common designation for Kṛṣṇa as personal Lord. Also understood as Brahman with infinite qualities.

Bhāgavata Purāṇa ninth or tenth-century text that depicts the life of Kṛṣṇa; the greatest scriptual authority for Gauḍīya Vaiṣṇavas.

bhakti devotion. A complex term that includes notions of conscious participation, visualization, and continual mindfulness or remembrance.

Bharata the legendary author of the Nāṭya Śāstra.

bhāva emotion. A divine emotion that usually designates the Foundational Emotion of love for Kṛṣṇa.

bhāvollāsa Emotional Rapture. Specifically understood as a love greater for Rādhā than for Kṛṣṇa.

Bhoja an eleventh-century king who theorized about rasa. He is the author of the *Śṛṅgāra-prakāśa* in which he closely examines the Amorous Rasa. Rūpa agrees with him on many impotant issues.

Brahman ultimate reality; usually refers to the unqualified absolute.

brāhmaṇa a member of the priestly caste.

Caitanya a Bengali saint (C.E. 1486-1533); the inspirational source of Gauḍīya Vaiṣṇavism.

Caitanya-caritāmṛta the most authoritative biography of Caitanya; a text that contains much of the Rasa theory of the *Bhaktirasāmṛtasindhu.* It was written in Bengali at the beginning of the seventeenth century by Kṛṣṇadāsa Kavirāja.

Gauḍīya Vaiṣṇavism a religious movement. It has its roots in sixteenth-century Bengal, but was systematized by Rūpa Gosvāmin and the ther Vṛndavana Gosvāmins.

Gopāla Bhaṭṭa a brāhmaṇa from south India who founded the Rādhāramaṇa temple in Vṛndāvana. He became known as one of the Vṛndāvana Gosvāmins and is honored by Rūpa in the closing verse of of each quadrant.

gopī female cowherd lover of Kṛṣṇa in Vraja. The gopīs are the highest models of loving devotion.

guṇa a constituent of the world; can also mean a quality of a person or thing.

Jīva Gosvāmin the nephew of Rūpa Gosvāmin who wrote an important commentary on the *Bhaktirasāmṛtasindhu.*

Kaṃsa The ruling king of Mathurā, and Kṛṣṇa's archenemy.

līlā divine play. The creative and loving activity of Kṛṣṇa.

mahābhāva great emotion. The culmination of the experience of Rasa associated with Rādhā.

Mañjarī Sādhana a spiritual practice that involves mentally transforming oneself into a female servant-companion of Rādhā.

māyā Kṛṣṇa's creative force. It can take the form of a concealing or deluding force.

mokṣa liberation; specifically the religious goal of absolute union or oneness with ultimate reality.

Nanda Kṛṣṇa's adoptive father; he is chief of the cowherds of Vraja.

Nāṭya Śāstra a compendium of the theatre containing the first theoretical discussion of rasa.

prema supreme love. An inclusive term for the various higher stages of devotional Rasa.

Rādhā Kṛṣṇa's most beloved gopī; she is the greatest vessel of supreme love and the preeminent model of devotion.

rāga passion. Specifically the passion of the lovers of Kṛṣṇa.

Rāgānugā Bhakti a type of devotional practice that follows or imitates the passionate lovers of Kṛṣṇa.

Rāgātmikā Bhakti a type of perfect devotion exemplified by the residents of Vraja.

Raghunātha Dāsa a disciple of Caitanya who wrote lyrical hymns in praise of the impassioned love of Rādhā and Kṛṣṇa. He became known as one of the Vṛndāvana Gosvāmins and is honored by Rūpa in the closing verse of of each quadrant.

Rasa aesthetic enjoyment. A fully developed and supreme love for Kṛṣṇa.

rasābhāsa Semblance of a Rasa. A defective Rasa.

rati love. This is the Foundational Emotion of all devotional Rasas.

sādhaka-rūpa the practitioner's body.

sādhana spiritual practice.

sakhī a female friend of Rādhā.

śakti the divine energy of Kṛṣṇa; usually refers to his energy of bliss.

Sanātana Gosvāmin elder brother and teacher of Rūpa Gosvāmin.

sāttvika Response. An involuntary emotional state.

siddha-rūpa perfected body. This generally refers to an interior meditative body that has access to the eternal play of Kṛṣṇa.

sthāyi-bhāva Foundational Emotion. A dominant and all-engrossing emotion that is the basis of the experience of Rasa. The Foundational Emotion of all devotional Rasas is love for Kṛṣṇa.

svarūpa essential nature.

uddīpana-vibhāva Enhancing Excitant. Such things as the setting and props that serve to further stimulate the emotion.

Ujjvalanīlamaṇi Rūpa's sequel to the *Bhaktirasāmṛtasindhu* that further details the Amorous Rasa.

vaidhi that which is related to injunctions.

Vaidhī Bhakti a type of devotional practice that follows the injunctions of scriptural commands.

Vaiṣṇava relating to Viṣṇu/Kṛṣṇa; one who worships Viṣṇu/Kṛṣṇa.

vāsanā an unconscious karmic impression; an inclination; a seed for later experience.

vibhāva Excitant. The cause of the manifestation of an emotion; it is that which makes the Foundational Emotion capable of being sensed.

viṣaya object. The stimulant and focus of an emotion; the person experienced; the beloved.

Viśvanātha Cakravartin an important commentator on the works of Rūpa Gosvāmin who lived in Vṛndāvana during the late seventeenth century and early eighteenth century.

Vraja site of Kṛṣṇa's intimate drama; a region developed in the sixteenth century as a major temple and pilgrimage site.

Vṛndāvana the forest site of Kṛṣṇa's love affairs; a pilgrimage town and major center for Gauḍīya Vaiṣṇavas that is located on the bank of the Yamunā River about ninty miles south of Delhi.

Vṛndāvana Gosvāmins a group of six theologians sent to Vṛndāvana by Caitanya in the sixteenth century to establish Vṛndāvana as a spiritual center and provide a systematic foundation for the emerging Gauḍīya Vaiṣṇava movement. The six are Sanātana, Rūpa, Jīva, Raghunātha Dāsa, Gopāla Bhaṭṭa, and Raghunātha Bhaṭṭa.

vyabhicāri-bhāva Transitory Emotion. Temporary emotions that accompany and assist the Foundation Emotion and provides variety within it.

Yaśodā the adoptive mother of Kṛṣṇa; often referred to as the Queen of Vraja.

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